



Digitized by the Internet Archive
in 2016

<https://archive.org/details/greenscene2716edje>



GREEN SCENE

THE PENNSYLVANIA HORTICULTURAL SOCIETY • Sept./Oct. 1998 \$2.75



Eden for Awhile
Garden Moves:
You can take it with you
See page 15



4.



21.



33.

Front cover: Graniteware bucket spilling *Pelargonium* 'Nutmeg', *Sedum spurium* 'Variegatum', and silver *Calocephalus brownii*. *Senecio viravira* gleams overhead. See page 15. photo by J-P Malocsay

Grow with us.

in this issue

3. Goodbye to Our Editor

Jane G. Pepper

4. Fancy-Leaf Pelargoniums

Adam Levine

11. Sixty Seasons on Red Clay Creek

Rick Darke

15. Eden For Awhile: Garden Moves; You can take it with you

J-P Malocsay

19. Black Walnut Trees and Other Troubles

Lucy Fuchs

21. A Sunpit Reigns: A garden for all seasons

Bill Grubb

24. Books to Read in the Post-Gardening Season

Richard L. Bitner

30. Delayed Gratification Gardening

Sally McCabe

33. A Garden Writer's Perennial Wish List

Patricia A. Taylor

36. The Finicky Delphinium

Virginia Trosino

37. Letters to the Editor

38. Classified Advertisements

Volume 27, Number 1 Sept./Oct. 1998

THE PENNSYLVANIA HORTICULTURAL SOCIETY

100 N. 20th Street, Philadelphia, Pa. 19103-1495

Telephone: 215-988-8800

Horticultural Hotline: 215-988-8777

Monday through Friday 9:30am to 12 Noon (Hotline is closed in December)

Membership Information: Linda Davis, 215-988-8776

Ann L. Reed / *PHS Chair*
Jane G. Pepper / *PHS President*

J. Blaine Bonham, Jr. /
Vice President, Programs
Jean Byrne / *Editor*

Lauri Brunton / *Publications Associate*
Erin Fournier / *Publications Assistant*

PUBLICATIONS COMMITTEE:

Mary Lou Wolfe / *Chair*
Kathryn S. Andersen
Richard L. Bitner

Walter G. Chandoha
Judy Foley
Charles W. Heuser
Gene Jackson

Anthony A. Lyle
Patricia McLaughlin
Robert McCracken Peck
L. Wilbur Zimmerman

Designer: Julie Baxendell, Baxendells' Graphic

Printer: ALCOM Printing Group, Inc.

The GREEN SCENE, (USPS 955580), Volume 27, No. 1, published bimonthly, January, March, May, July, September, November, by the Pennsylvania Horticultural Society, a non-profit membership organization at 100 N. 20th Street, Philadelphia, PA 19103. Subscription: \$12.95 - Single Copy: \$2.75 (plus \$1.05 shipping). Second class postage paid at Philadelphia, PA 19103. **POSTMASTER:** Send address change to THE GREEN SCENE, 100 N. 20th Street, Philadelphia, PA 19103.

© Pennsylvania Horticultural Society, 1998

Green Scene subscriptions are part of the membership benefits for:

The Cleveland Botanical Garden, Ohio
Cox Arboretum, Dayton, Ohio
Frelinghuysen Arboretum, Morristown, New Jersey
Maryland Horticultural Society, Baltimore, Maryland
Pennsylvania Horticultural Society, Philadelphia, Pennsylvania
Phipps Conservatory, Inc., Pittsburgh, Pennsylvania
The San Antonio Botanical Gardens, Texas
Staten Island Botanical Garden, Inc., New York

the green scene / september 1998



Goodbye to Our Editor Jean Byrne who Moves on After 27 Years

by Jane G. Pepper

Tucked away in our files is a memo Jean Byrne wrote on July 26, 1971, to Ernesta Ballard, then director of the Pennsylvania Horticultural Society, outlining her "ideas and suggestions" for a magazine the Society planned to publish. Among these was Jean's suggestion that the Society's new magazine "reinforce and develop a sense of community among all Delaware Valley gardeners - amateur, professional and commercial."

Well Jean, during your 27-year tenure as editor of *Green Scene* and director of PHS publications, you achieved the above - and so much more. You have created for us all a magazine that so beautifully highlights the wonders of horticulture in the Greater Philadelphia Region, a magazine of which we are all very proud and one that has brought nationwide recognition to PHS. To quote L. Wilbur Zimmerman, *Green Scene* author and at that time chair of the Council committee studying the pros and cons of having PHS launch its own magazine, "*Green Scene* has been an instrument in promoting the Society's image in all its various aspects."

As you created a magazine, you also created a whole family of writers, many of whom might never have been published if it hadn't been for you. I am just one example, and I will always be grateful that you encouraged me to produce an article from something that started out as barely a seed of an idea. With one published piece behind me, you gave me the courage to move on to others. Charles Cresson, author of books and articles for many horticultural publications, also credits you with helping him develop his talents through *Green Scene*, a magazine he admires for its ability to cover a broad cross-section of regional horticulture, including articles on topics that range from the finer points of auriculas and trilliums to the challenges of gardening on a

tiny plot of shaded land in the city. He also admires you for your ability to give your readers good, hard-core information directly from the pens of gardeners, rather than relying on information filtered through the pen of a professional writer.

Jeff Ball was practically "starving," when you paid him for his first article in *Green Scene*. Two decades later, Jeff has a flourishing business in the horticultural field that covers every form of communication. To him, *Green Scene* is the perfect combination of the "warm fuzzies" and technical information, and he views "your gift to the world" all the writers you have inspired and coached.

For some the coaching wasn't easy, but it was worth it. Jane Lennon, owner of Cherrymont Nursery near Morgantown, an author in the early days when she too worked at PHS, admitted that you had to browbeat her to produce, but she gives you credit for browbeating with style — and also for your patience. Watching *Green Scene* from the first issue until today, Jane has had the satisfaction of seeing a child turn into "something wonderful and professional."

Ernesta Ballard, who persuaded the Society's Council to finance *Green Scene*, credits you with creating a magazine that combines the "unique and sophisticated" with the "folksy." Besides finances, she said recently, Council members doubted that there would be enough material to sustain a magazine over the long haul. One hundred fifty-six issues later, you never ran out of material — and you never missed a deadline.

Jean, on behalf of all your authors and your readers, thank you for leading the way in the creation of a truly wonderful magazine.



Jane G. Pepper is president of The Pennsylvania Horticultural Society.



A wintertime view of some newly rooted fancy-leaf pelargonium cuttings in the author's greenhouse. The gold-leaf plants in the foreground are 'Crystal Palace Gem'. The red flowers belong to *Salvia elegans* (pineapple sage).

Fancy-leaf Pelargoniums

You've Never Seen Geraniums Like This Before

 by Adam Levine

Three years ago my friend Tom brought me a half-dozen fancy-leaf pelargoniums (commonly known as “geraniums”). He knew that I loved variegated plants, and that I was looking for something to grow in the greenhouse we took over after moving onto an estate in the Philadelphia suburbs. He had no idea where that handful of pretty plants might lead me.

Those original pelargoniums, supplemented by several purchases and a major propagation campaign, eventually filled most of that 50-foot greenhouse. Last spring I succeeded in rooting hundreds of pelargonium cuttings, which like any addict I sold to raise money so I could buy more plants. I now grow, in pots, hundreds of plants representing 80 varieties of pelargonium. Among them are scented, ivy-leaf and regal varieties as well as several species, but most are from the fancy-leaf group I like the best.

I like them for their unusual, sometimes tropical colors; for the varied shapes and, in some cases, the heady scents of their leaves; for their various growth habits, from tall and bushy specimens a few feet tall down to miniatures that never grow more than a few inches. I also like that the small plants thrive in the house all year round, since their small specialness gets lost in the jumble of plants on my greenhouse benches. I'd grow these plants on sunny windowsills, but my house doesn't have any; lacking those, my little plants thrive on a three-shelf light cart.

Fancy-leaf plants are not carefree, by any means. Kent Russell of Russell Gardens in Bucks County, Pa., who lectures on pelargoniums and unusual annuals, considers them more “temperamental” than their common green-leaf cousins. Like all pelargoniums, they would prefer to be growing in South Africa, their genetic homeland; or in a similar warm and dry climate like Southern California, which is the center of pelargonium fanciers in this country. For that matter, this gardener would prefer to be in either of those places, but he

and his plants are stuck here, both of them suffering in the damp, cloudy weather that often settles over the Northeastern United States. Pelargonium flowers molder in such sunless humidity, their leaves drop along with the gardener's spirits as he gathers up the debris and watches his pretty plants decline, longing for a little sunshine to perk everything up.

The good news is that, while they are somewhat out of place in our climate, many varieties of fancy-leaf pelargoniums are tough and forgiving. While it takes skill and attention and some luck with the weather to grow beautiful specimens, most of them are also hard to kill. Some of my plants limped along for months and months, straggly and ugly but still alive, before I finally learned what they needed to thrive.

But I'm far from becoming an expert. Some of the plants are still limping, and I'm still learning.

What makes a “fancy” leaf?

According to Faye Bawner of Deerwood Geraniums in West Virginia, who has the largest collection of pelargoniums in the United States, “fancy-leaf” means any leaves that aren't the normal green. These variations originate either through hybridization or from “sports,” which are shoots with leaves or flowers different from the parent plant.

Fancy-leaf plants occur in almost all the different pelargonium groups, including the ivies, the regals and the scented. But the majority are found in the group of hybrids known as *Pelargonium xhortorum*, com-



When the author received this fancy-leaf *Pelargonium*, it bore the wrong name. When it bloomed, he learned that it was ‘Frank Headley’, which he had already purchased from another source.

monly called zonals because of the dark zone that often appears in the center of their leaves.

Basic fancy-leaf categories include the tricolors, which have overlapping areas of red, green and yellow or white; bicolors, in which green leaves have either an edge or central zone of a different color; and the golds, in which the leaves are a solid green-gold, yellow or chartreuse color. Experts such as Bawner break those categories down further: for example, a green leaf with a white or cream edge or zone is called a “silver bicolor,” a gold leaf with a bronze



Top: The first stellar pelargoniums, with unusual sharply lobed, star-shaped leaves, were developed in Australia by the noted hybridizer Ted Both. Faye Brawner, proprietor of Deerwood Geraniums, describes them in her catalog as "excellent pot plants . . . they should be better known!" Pictured are 'Vancouver Centennial' (left), 'Arctic Star' (top center), 'Golden Staph' (top right), and the author's favorite, the dwarf fancy-leaf plant 'Bird Dancer' (bottom right). **Bottom:** 'L'Elegante', a fancy-leaf ivy pelargonium. Cool weather sometimes brings out color in fancy-leaf varieties, such as the red margin in this plant. Like all in the ivy-leaf group, 'L'Elegante' is an excellent subject for a hanging basket.

center is a "gold-bronze." Most need good light to bring out their best color. New leaves tend to be the most colorful, and cool weather brings out the color in some varieties, such as the red margins of the fancy ivy leaf 'L'Elegante', and the attractive central chocolate blotch in the mint-scented 'Chocolate Mint'.

Many fancy-leaf varieties were bred in 19th century Victorian England, but this initial pelargonimania subsided and, unfortunately, most of those heirlooms were lost.

The United States saw a resurgence that peaked in the 1960s and 1970s, with hybridizers creating many wonderful new plants. But interest has been on the wane since, with only a handful of pelargonium specialty nurseries still in business.

Here and abroad pelargonium breeders, such as Brawner, still go through the tedious process of crossing specific plants, growing out the resulting seedlings and, on the rare occasion they come up with something wonderful, offering these new

Because of the restricted space for their roots, the plants in pots need a looser and more free-draining soil than the same plants growing in the ground. Pelargoniums, which can't tolerate "wet feet," need a freer-draining soil than most.

To see pelargoniums on exhibit, come to
**The Pennsylvania Horticultural
 Society's Harvest Show**
Saturday & Sunday,
September 19 & 20
10am to 5pm
 at the
Horticulture Center
in Fairmount Park, Philadelphia

At the Show, suburban and city gardeners compete for ribbons in categories exhibiting hundreds of container-grown plants, fresh-cut flowers, cut branches, vegetables, herbs, annuals, biennials and perennials, as well as beautiful harvest windows, pressed plants and design classes. And don't miss the scrumptious jellies, tangy herb vinegars and homemade baked goods.

Harvest games and crafts for children are among the many activities for visitors to the Show during this fabulous fall weekend.

To enter exhibits:
 Thursday, Sept. 17 at 3:30 - 7pm
 Friday, Sept. 18, 7:30am - 10am

For an exhibitor's schedule call:
 (215) 988-8800; Fax (215) 988-8810

hybrids to other collectors. But Kent Russell points out that these plants have to be propagated by cuttings, a process too slow to provide a return on investment sufficient to satisfy most high-volume nurseries. Today the majority of the pelargoniums sold are seed-grown hybrids, with single flowers and green leaves. Boring, mass-produced plants that, for all their resemblance to the fancy-leaf plants I adore, might just as well be called "geraniums."

Cultural hints: *Do as I say, not as I do*

Those first fancy-leaf plants that Tom brought home turned out to be my guinea pigs. We both have years of experience growing plants in the ground, but neither of us knew much about growing things in



Tricolors, with their festive, tropical leaves, are among the most striking and popular of the fancy-leaf pelargoniums. Pictured is 'Mrs. Pollock'.

What's in a name?

Plants in the genus *Pelargonium* are what many people know as geraniums: those *tender* plants sold by the millions at garden centers, home improvement depots, supermarkets and variety stores. They are not the cranesbills, or *hardy* geraniums, which are part of the genus *Geranium*.

About 200 years ago the genus *Pelargonium* split off from genus *Geranium*. The problem is that for about 200 years before that, since early 17th century, European explorers brought the first pelargoniums back from South Africa and people had properly called the plants geraniums. A centuries-old habit, I suppose, takes centuries to break.

Even those who know better don't call these plants by their correct generic name. The main plant society in the United States of pelargonium fanciers is called the International Geranium Society, which publishes the quarterly journal *Geraniums Around the World*. Few if any nurseries in the United States call the plants pelargoniums, which Gerald D. Stewart, proprietor of New Leaf Nurseries in Vista, Calif., says is a matter of survival.

"I have watched a person insist, 'That's a pelargonium,' and lose a sale," Stewart says. "Now isn't that cutting off your nose to spite your face?"

Cultivar names pose another problem. Many plants are misnamed: the proper names misspelled or otherwise bastardized; or tagged with new names made up by the grower; or worse, given the names of other plants. The result: sometimes a buyer can't be certain what he's getting.

In my own limited experience, I have

been sold a plant called 'Del Mar' that turned out to be 'Frank Headley'. Unfortunately, I had purchased 'Frank Headley' from another source before I found out I already owned it. The three most readily available tricolors, 'Mr. Henry Cox', 'Mrs. Pollock' and 'Skies of Italy' are often needlessly confused with each other. The latter has a very distinctive maple-shaped leaf, and the others different flowers: 'Mr. Henry Cox', salmon and 'Mrs. Pollock', red.

My favorite example of misnaming is the dwarf plant 'Golden Mr. Everaarts', which a friend purchased with the name 'Golden Mt. Everest', a name that would seem to indicate anything but a dwarf! But at least, with that mistake, I was able to figure out the plant's real name. As I was writing this story, 'Noel', a plant I purchased from a West Coast mail-order nursery, finally came into bloom. According to this nursery's list, 'Noel' has double white flowers, which I love; but the plant they sold me has single red flowers. Will I ever know what it really is? Do I get my money back?

I suppose the bottom line is that plant names are human constructs that have nothing, ultimately, to do with the plants. Unlike human children, who might be adversely affected if continually called by a the wrong name, plants don't give a hoot what we write on their tags: geranium or pelargonium or maybe even pelargeranium; 'Mrs. Henry Pollock Cox 3rd' or 'Lucy in the Skies with Diamonds over Italy'. None of this matters to the plants. They simply grow and bloom and do all the things that we expect, even if we don't get their names right.

—Adam Levine

pots. We potted up the new plants in a half-and-half mix of our clay-laden garden soil and some generic potting soil that was lying around the greenhouse.

After we lost three of the six plants, I took the novel step of actually reading one of the many gardening books that we've collected. I learned that our plants had died by drowning, their roots rotting in the heavy, waterlogged muck in which we'd planted them. Because of the restricted space for their roots, the plants in pots need a looser and more free-draining soil than the same plants growing in the ground. Pelargoniums, which can't tolerate "wet feet," need a freer-draining soil than most.

Once we repotted the survivors in a lighter mix — some sterile peat-based potting soil with some perlite added to improve the drainage — they began to thrive; encouraged, I began to make plans to buy more.

That pelargoniums need free-draining soil is one of the four basic rules that Gerald D. Stewart, proprietor of New Leaf Nurseries in Vista, California, has developed over 20 years of growing the plants. Rule two, Stewart says, is that they need a minimum of four hours of sun a day. Fancy-leaf varieties, especially, need good light to develop their best coloration. I've given plants to friends who try to grow them on dimly lit windowsills, and when I see these poor specimens months later their colors have so faded that I must read the tag to see what varieties they are.

On the other hand, too much sun can fade and burn the leaves of many pelargoniums, not just the fancy-leaved. Most greenhouse growers use some kind of shade cloth between mid-spring and early fall, when the light is at its most intense, as well as ventilating with large fans. Since I don't own my greenhouse I haven't yet invested in expensive ventilating equipment or expensive shade cloth; and while I could use whitewash, the glass panes leak so badly in the rain that the paint would drip through and mar the leaves of my plants. I've had some success - with some of the tougher fancy-leaf varieties such as 'Vancouver Centennial', 'Dolly Vardon', 'Happy Thought' and 'Platinum' - by planting them in large pots and putting them outside. Other plants, I'm ashamed to admit, suffer through the summer in the shadiest corner of my overheated greenhouse. They don't look pretty; in the heat they don't grow much. But with the roof, side vents and end doors wide open, they seem to survive and revive in the cooler weather of the fall.

Stewart insists that anyone who wants to see spectacular pelargonium specimens shouldn't come to California, where they're so easy to grow that people tend to take them for granted. "Go to where they're hardest to grow," he says, "where some hardhead has decided he's going to win."

Even free-draining soil can become waterlogged. Stewart's third rule, "Water when the soil surface approaches dryness," also has a corollary. "If in doubt, don't water," he says. "The plants will take drought much better than soggy conditions."

Last spring I had a large specimen of 'Occold Shield' in a too-small pot. Every time I saw it wilt I'd curse myself, water it thoroughly, and promise myself I'd repot it tomorrow. After several weeks of "tomorrows" the plant was still not repotted; a few times it wilted so severely that I despaired of its recovery. But each time, after I gave it a drink, it would perk back up, sometimes immediately and always by the following morning.

I wouldn't recommend this regimen; other varieties certainly wouldn't bounce back so well. And wilt does not necessarily indicate a dry plant; overwatering also causes leaves to droop. The important thing is to treat each plant individually; watering on a set schedule is a sure way to overwater some and underwater others. A dry soil surface, especially with peaty soil mixes, is no sure sign that the soil underneath isn't still moist. Stick a finger in the pot. Pick it up to check its weight: a light pot is often a dry pot depending on the particular soil mix you use.

One final watering suggestion (I learned this the hard way): give any potted plant, enough water so it runs out the drain holes at the bottom. If you don't, the roots near the bottom and edges of the pot will dry out and die and the whole plant will decline.

Regarding fertilizer, Stewart, in his fourth rule, suggests feeding the plants with a balanced fertilizer throughout the growing season. Use either time-released fertilizer pellets added to the potting mix, water-soluble fertilizer or both. I use a quarter-strength fertilizer every time I water the plants on my light cart, and they respond with healthy leaves and abundant blooms. Unfortunately, the bulk of my plants live in the greenhouse, and don't get fed nearly as often as they should. They suffer, I know.



There are a wide variety of gold-leaf pelargoniums to satisfy the current horticultural interest in green-gold or chartreuse plants. Pictured is 'Peppermint Star', a stellar variety with deeply lobed leaves and flowers resembling its namesake candy.

Propagating Pelargoniums

It's so easy to make pelargonium babies. If I'm pruning a plant or a branch breaks off and I get some good cutting material, I just have to stick it in a pot and try to make it grow. These cuttings become my surrogate children: I worry about them, pamper them - and then, if they rot (as some kids always do), I just give up on them and eventually throw them out.

Cuttings can be taken at any time, but root most quickly if taken in spring or fall. The cutting should be from a non-blooming growing tip of healthy, strong-growing plants. Ideally, the cutting should be about three inches long, and include two or three sets of leaves, though cuttings taken from dwarf or miniature plants may be much shorter.

Remove the cutting cleanly with a sharp knife or razor blade, disinfecting the blade between cuts in a half-and-half solution of rubbing alcohol and water. Don't use hand-pruners, since they crush the stem of both the cutting and the mother plant. As in any pruning, after removing the cutting, trim the stem of the mother plant to an outward-facing leaf to direct the new growth away from the center of the plant.

Trim the cutting to just below a leaf joint - this is the point from which the

roots will emerge. Remove all leaves except the top two or three; also remove the leaf stipules (the small leafy parts on the stems).

The soil and the pot (clay or plastic) should be sterile, to prevent bacteria from entering the cutting and causing it to rot - a condition called "black leg." A soilless potting mix with an equal volume of perlite seems to work for me, though everyone has their favorite formula. Most experts say it isn't necessary, but I have better success when I use a rooting hormone on each cutting, dusting powder from the base of the cutting to just past the first two leaf joints.

With the soil in the pot thoroughly moist, I use a clean knife to make a small opening, insert the cutting and then water it in. After labeling the pot, I place it on the middle shelf of my three-tier fluorescent light cart, but any bright spot out of direct sunlight should work. Bottom heat - in my case, provided by the light fixture of the shelf below - helps speed root formation.

The average cutting takes two or three weeks to root; some take longer. Some will never root - no process is ever perfect - but most should. Just be patient. It works.

—Adam Levine

They don't grow as quickly or lushly as they would if they were regularly fed; and when I take cuttings they don't bounce right back with new growth.

I would add a fifth to Stewart's rules:

pelargoniums need pinching more often than not. As with fertilization, this is another area where the reader should do as I say, not as I do.

Pruning or "pinching" the growing tip of

Sources for Plants

Fancy-leaf pelargoniums are occasionally sold by retail nurseries and garden centers. But a far wider selection is available via mail order. Unfortunately, some mail-order nurseries don't pack and ship plants so they'll survive the rigors of travel undamaged. Mislabeled plants are also a possibility.

The most reliable source is **Fay Brawner's Deerwood Geraniums** (Rt. 4, Box 525A, Buckhannon, WV 26201; catalog \$3). With 38 years' experience growing thousands of different plants in the genus, she is clearly one of the leading pelargonium experts in the world. Her collection, the largest in the United States, includes about 400 fancy-leaf varieties. The Deerwood catalog is encyclopedic and authoritative.

Brawner describes herself not as a nurserywoman, but as a collector offering plants to other collectors. She does not sell wholesale; don't try ordering more than one of any variety. Also be forewarned that she custom propagates all orders, which means they will take a minimum of 5-6 weeks from ordering to delivery. With Brawner, patience is the key. The reward is perfect little plants, carefully shipped, that you can be certain are properly named.

Unlike Great Britain, where there is a National Collection of Pelargoniums to preserve the plant's heritage, the United States has nothing so official. Brawner's collection is the closest thing to that, and in my view, it should be considered a national treasure. She has been searching for someone to take over her collection after she dies, but as yet no one has stepped forward to take on that daunting task. Only the serious should apply; the collection includes many rare and difficult plants.

Brawner has written a more detailed book on pelargoniums that will be published by Timber Press in the next year or so. "I was reluctant to do it," she says, "but I am sick to death of seeing all the errors that get compounded daily. I figured there might as well be one source that's accurate, whether anyone reads it or not."

Other nurseries offering fancy-leaf plants include the following. I'd be glad to hear of any other reliable sources; contact me via *Green Scene*.

New Leaf Nurseries
Gerald D. Stewart
2456 Foothill Drive
Vista, CA 902084-5809
(760) 726-9269

Send an SASE and \$2 for fancy-leaf availability list. He generally offers about 80 varieties.

•
Merry Gardens
P.O. Box 595
Camden, ME 04843

Once had a large selection of fancy-leaf varieties, but a change in ownership has limited the number for now. Send \$1 for list, mentioning your interest in the fancy-leaf varieties.

•
Shady Hill Gardens
821 Walnut Street
Batavia, IL 60510
(708) 879-5665

Offers about 10 fancy-leaf varieties via mail order, with large minimum orders required. Many more varieties available at the nursery in Batavia. Contact them for a mail-order price list.

rubbing alcohol and water works well.

Moldering botrytis, munching caterpillars and other Pelargonium problems

The fungus botrytis, or gray mold, is the worst affliction my pelargoniums face. It grows on the plants under damp, cool, and still conditions, exactly the state of my greenhouse on cloudy days in the winter. The mold spreads up the main stem of the plant, onto the leaf stipules and petioles, gradually rotting the leaf until it either drops off or the disgusted gardener pulls it off.

Botrytis, which easily spreads from plant to plant, grows on dead or dying plant parts, and should be removed immediately. Spacing plants farther apart will help prevent it (that's hard when you have too many plants, as I did last winter). Good ventilation or a fan on the greenhouse bench also helps lessen the problem. I don't use fungicides, since I try to run an "organic" greenhouse (which more experienced greenhouse growers might consider an oxymoron). But these chemicals can be a control method of last resort.

My pest control tends to be manual rather than chemical. With botrytis, that means picking off and destroying infected leaves waiting for warmer weather, when I can ventilate the greenhouse more often.

Caterpillars are another pelargonium common pest. The larvae of various moths, which lay their eggs among the flower buds, get a high-class diet in my greenhouse as soon as they hatch: the buds and the pretty flowers of my pelargoniums. If I don't search them out and squish them, they soon make lacework out of the fancy-leaves. These pests give themselves away with their droppings sprinkled on the leaves below where they're eating. The droppings are most often black, but sometimes come out the color of the flower on which the caterpillar was dining. Plants outdoors are most susceptible to caterpillars, but in an unscreened greenhouse like mine the worms also do a good amount of damage. Late in the summer grasshoppers also eat pelargonium leaves. The plants, if otherwise healthy, seem to recover quickly from these depredations by putting out new leaves.

Aphids, whitefly and mealy bugs also occasionally affect my plants, though not in sufficient numbers to warrant the use of pesticides stronger than insecticidal soap. Mostly I resort to hand-picking or hosing off the aphids, removing and destroying leaves whose undersides are infested with

a small plant encourages the formation of side branches, which can themselves be pinched when they get large enough. This results in a bushier plant with a fuller look and more flowering branches. Some pelargonium varieties are prone to legginess, and they need special attention. Others, compact and self-branching, also benefit from pinching out the inner growth to let more air and light into the center of the plant.

In either case, I often neglect to do any pinching, or I make the first pinch too late,

when the plant is already too tall. This results in leggy, unbalanced, unattractive plants that get top-heavy and flop over once they begin to flower.

I sometimes pinch back growing tips between the nails of my index finger and thumb. A neater cut that heals over faster is made with a sharp knife or a razor blade; these sharper tools are a necessity when pruning back thicker stems. As in any pruning work, the cutting tools should be disinfected to avoid spreading disease from plant to plant. A half-and-half solution of

the scale-like whitefly larvae, and using a sharp knife to crush the mealy bugs, which congregate around leaf joints. Fortunately, these pests don't seem to bother many of the zonal pelargoniums that make up the bulk of my collection. Whiteflies have infested a few of my regal and scented plants so badly that I've had to destroy them, and I may not grow those kinds in the future.

Pelargonium fancies

During a two-week rainy spell this past spring, when I spent most of my greenhouse time harvesting rotten, botrytis-laden flowers and leaves off my sad-looking fancy plants, I had visions of moving me and my pelargoniums to sunny southern California. I imagined doing with my plants what Gerald Stewart does with his: planting them out along the driveway, 500 varieties strong.

But even Stewart keeps one plant of each of those 500 on reserve in his greenhouse, just in case he gets hit with a freak frost.

And while I imagine that my plants, if transplanted out west, might be perfect, Stewart insists that anyone who wants to see spectacular pelargonium specimens shouldn't come to California, where they're so easy to grow that people tend to take them for granted.

"Go to where they're hardest to grow," he says, "where some hardhead has decided he's going to win."

Stewart said that last March he saw a TV report about the Philadelphia Flower Show that featured shots of some beautiful pelargonium specimens.

"You don't tend to find that detailed quality here," he says. "Where you are, you

***International Geranium Society**

P.O. Box 92734
Pasadena, CA 91109-2734
Annual Membership: \$12.50

The national organization for pelargonium fanciers. Membership includes the quarterly publication *Geraniums Around the World*, to which Faye Brawner is a frequent contributor. IGS has eight chapters in California and one in Iowa. There should be one in the Delaware Valley; anyone interested should contact Adam Levine, *c/o Green Scene*.

***Pelargoniums: Kew Gardening**

Guides, David Clark, Timber Press, Portland, OR, 1988

A good overview of the history of the cultivated varieties of the genus. Includes a list with detailed cultivar descriptions, as well as a number of photographs, which I consider essential when trying to purchase plants I don't know from mail-order lists that include no illustrations.

For More Information

***Scented Geraniums: Knowing, growing and enjoying scented pelargoniums,**

Jim Becker and Faye Brawner, Inteweave Press, Loveland, CO, 1996

Includes descriptions of the most common scented fancy-leaf varieties, as well as excellent cultural information and propagation instructions for pelargoniums in general.

The American Horticultural Society A-Z Encyclopedia of Garden Plants,

Christopher Brickell and Judith D. Zuk, Editors-in-Chief, DK Publishing, NY, 1997

This beautiful book includes seven full pages of pelargonium listings with 75 color photographs, many of them fancy-leaf varieties. Ray Rogers, the volume's U.S. editor, probably had a hand in this: he is an expert pelargonium grower whose plants consistently take home blue ribbons in the PHS Harvest and Philadelphia Flower Shows.

*Available for loan to members through PHS's McLean Library.

have to work at it, and as a consequence you grow some beautiful plants."

This was no surprise to me. I and a few of my pelargoniums were at that Flower Show. We didn't win any ribbons: there were far fancier specimens than mine, each one groomed to achieve at least momentary perfection on the judging bench.

But there's always next year, and the

year after that.

As I said at the outset, I'm still learning.

Adam Levine, who gardens in Rose Valley, Pa., has also written for *Fine Gardening*, *Garden Design* and *Organic Gardening*. A member of the Philadelphia Green advisory Board, he has tended the award-winning Spruce Hill Garden in West Philadelphia for the past 15 years.

Give a year-round gardening gift: a *GREEN SCENE* subscription for your family or friends
A BARGAIN at \$12.95 (1 year — 6 issues or \$22.95 (2 years — 12 issues).

SEND SUBSCRIPTION TO:

FROM:



Return check and coupon to:

Green Scene, PHS • P.O. Box 7780-1839 • Philadelphia, PA 19182-1642

Sixty Seasons on Red Clay Creek



by Rick Darke



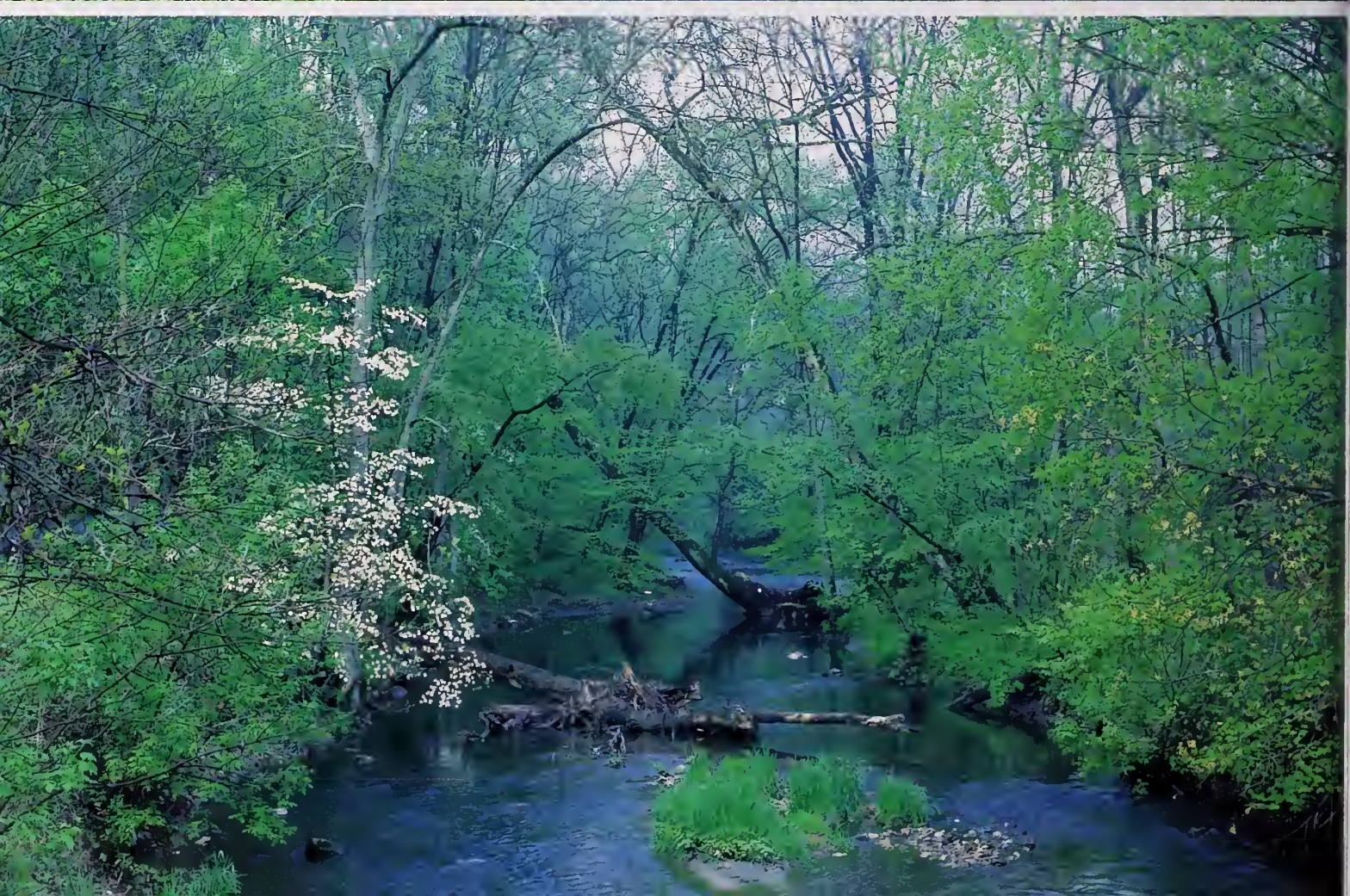
May 7, 1983, at 3:00 p.m.
When I began my study 15
years ago, a tulip tree
(*Liriodendron tulipifera*) that
had fallen from the south bank
spanned the creek. I wondered
then how long it would remain
a part of the scene.

photo by Rick Darke

Fifteen years ago I began a photographic study of the Red Clay Creek as it runs south of Kennett Square, Pennsylvania. I focused my camera on the view upstream from a bridge and began a near-daily record of events. In addition to the date and time of each photo, I recorded my observations about plants, animals, the water, and the sky. I noted the weather, and sometimes how it seemed to affect the “mood” of the scene. As a gardener first inspired by a love of native

places in the forested northeast, I was seeking a deeper understanding of the natural patterns and processes that characterize the local landscape. I’d always wanted to make a garden that evoked the spirit of the eastern woodlands, and I hoped this exercise would help me toward my goal.

My observations from the first year were published in this magazine in 1985. [“Watching Red Clay Creek’s Changing Moods,” *Green Scene*, March/April, 1985, pages 5-9.] I still remember





photos by Rick Darke

initial discussions with editor Jean Byrne about whether the piece would have a clear relevance to gardeners, or if it belonged in the distinct categories of “nature” writing or natural history. I felt fortunate that Jean had the confidence to give it a chance.

Looking back, I can see how profoundly this continuing study has informed my perspective on both gardens and native places. As four seasons have stretched to 60, I’ve also become more aware of the differences between what one year can teach and what so many sequential years reveal.

My first year on the Creek reintroduced me to the full limits and layers of the landscape. Though this perspective had once come naturally to me, years of studying “wildflowers” had unintentionally taught me to focus down toward my feet. In my study, the unbiased view of my camera lens put the herbaceous layer back in perspective with the shrubs, understory trees and canopy giants, and I was reminded how important the Creek itself and the sky were to the visual structure and dynamics of the scene. Numerous animals encountered during my visits prompted me to compare the vitality of the Creek with the sometimes

inanimate nature of designed gardens.

Many daily rhythms became apparent and predictable during the first year, such as the cloaking effects of morning shadows or the luminous depths produced by the sun’s late-afternoon backlighting, and I gradually learned how to emulate these effects in garden designs. I also grew to appreciate the subtle distinctions between seasons. My notes and photographs made it possible to describe each season’s shifting color spectrum in great detail, and the cycles of solstice and equinox became clear in the familiar framework of my creek scene.

The larger rhythms were revealed more slowly, over a period of years. My photographs detailed the periodic flowering of dogwoods along the Creek’s banks, and recorded variations in the onset of autumn color. Accumulated images illustrated the subtle but pervasive change in angles of tree trunks leaning from the banks. When I first began my study, a large fallen tulip tree (*Liriodendron tulipifera*) made a bridge across the Creek. In addition to providing dry passage for me and countless animals, it was a strong, central visual element, and

Left page top: April 20, 1998, at 12:14 p.m. The tulip tree has been gone since 1996, but a small rocky bar in the center of the creek remains from its earlier resting place. The new growth of many trees along the bank has obscured somewhat the distant upstream view.

Left page bottom: May 11, 1988, at 7:55 a.m. A dogwood (*Cornus florida*) flowers heavily on the south bank this year. The tulip tree has broken and rests in the middle of the creek. It has trapped an accumulation of organic debris from upstream, slowing the currents and resulting in the formation of a small island of silt, which supports a variety of herbaceous species. **Above:** February 16, 1993, with heavy snow falling at 8:00 a.m. Over the years, the winter season has proved most eloquent in revealing the architecture of this creekside landscape. The same is true for gardens in the forested northeastern region.



January 3, 1986, at 4:10 p.m. The sun sets directly over the creek at this time of year, shortly after the winter solstice. It will set further north along the western horizon as the vernal equinox approaches. An understanding of the sun's movements in the garden opens many opportunities for designing around such regional cycles.

photo by Rick Darke

I wondered in 1983 how long it would remain before it would weaken and be washed from the scene. I got my answer 13 years later, but in the interim period the tree broke, causing a new island to form, and a succession of plants became established and bloomed on the island. Today, though the original tree is only a memory, a small rocky bar remains in the middle of the creek, and many young tuliptrees have sprouted along the creek banks. There have been many transients over the years: newcomers settled into niches afforded by sun, shade, or moisture, then thrived or moved on as conditions shifted. Observing these cycles has led me to welcome the inevitability of change in designed land-

scapes, and to see opportunity in it. I've also come to recognize these natural dynamics as part of the intrigue and entertainment of regional landscapes, and to celebrate them as subtle but certain signatures of place.

•

Landenberg, Pennsylvania, resident Rick Darke is a garden writer, photographer and consultant specializing in eastern regional landscapes. He will present "Sixty Seasons of Red Clay Creek" as an evening lecture at Longwood Gardens on November 23rd. Darke's third book, *The Color Encyclopedia of Ornamental Grasses*, will be published by Timber Press in February 1999, and includes 500 photographs, most by the author.

Containers as a garden's moving parts.

These rest on blocks of slate used in pieces to edge this bed. The enamel oval pan combines silvery *Helichrysum* sp. with black *Ophiopogon planiscapus* 'Nigrescens' and tiny dark green *O. japonicus* 'Kyoto Dwarf'. The graniteware bucket spills *Pelargonium* 'Nutmeg', *Sedum spurium* 'Variegatum', and silver *Calocephalus brownii*. *Senecio viravira* gleams overhead. To the right are three plants that shared an enamelware canner last year: silver *Couvolulus cneorum*, crisp gray-leaved *Pelargonium sidoides*, and *Leymus secalinus* [*Elymus glaucus*]. Only the *Leymus* will overwinter — a dastardly invader to be rooted out and potted up.



photo by J-P Malocsay

Eden for Awhile

Garden Moves: You can take it with you

by J-P Malocsay

15

I made my first garden in a derelict small orchard when I was 12. It was everything childish, self-taught, makeshift and lonesome but it gave senses and imagination every reason to believe that the quickest way to heaven is to make yourself a garden.

That was 1952. Since then, like so many, I have lived the rented life, moving from garden to garden, state to state, and climate to climate more often than will do to tell.

You won't catch me claiming that uprooting yourself is the best way to grow. A gardener, like a garden, just naturally prefers to put down roots for good and all, so that remains my hope.

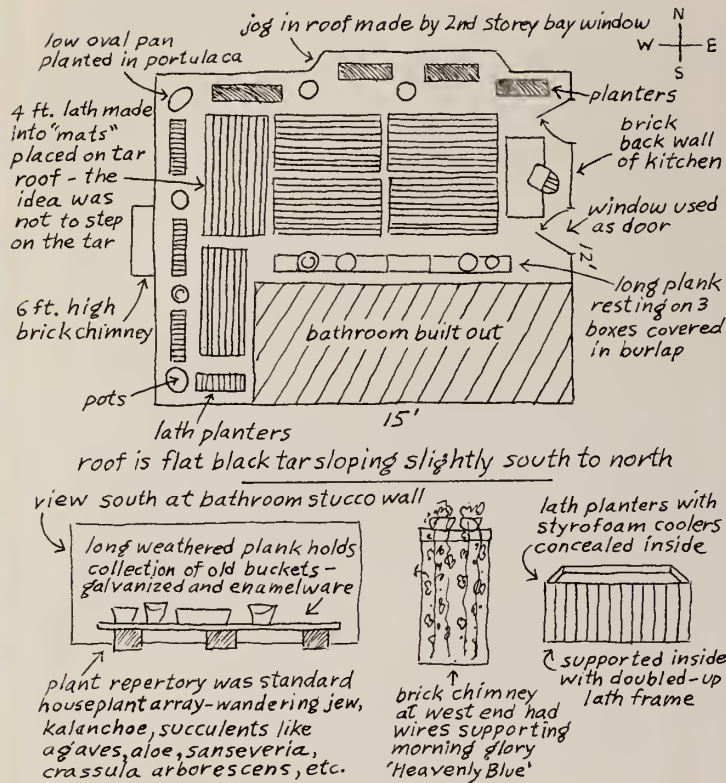
Meantime, I'm grateful for the saving grace it is to garden Eden after Eden, each for awhile.

Eden Survival 101

Too bad I'm one of life's slow learners. I had to knock around gardening alone for donkey's years before a series of happy accidents eased me into horticulture's vast community of learning.

I think of horticulture now as the ideal Open University teeming with electives to suit every taste, even lack of taste. No student of this university need die by slow degrees — B.S., M.S., Ph.D. The only one that counts is the R.I.P, a career goal so mortally dull only a stray few

Pittsburgh Roof Garden



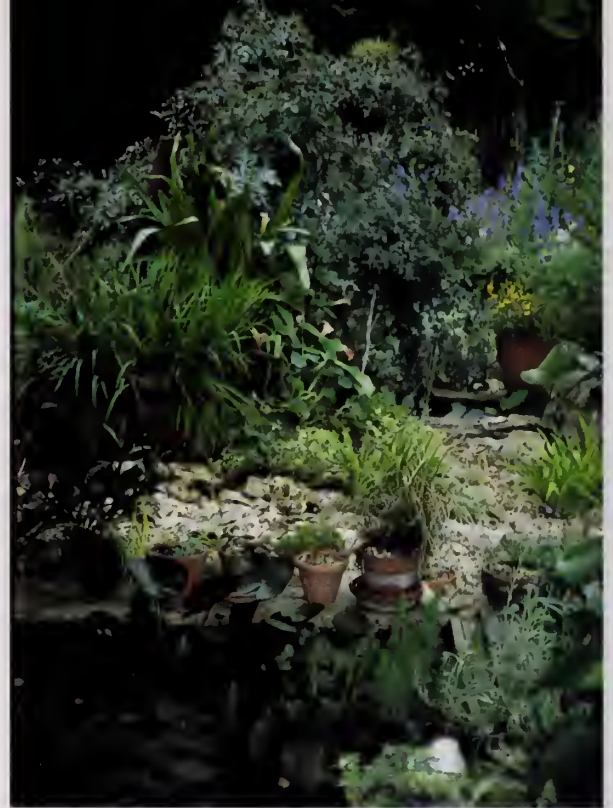
plant repertory was standard houseplant array - wandering jew, kalanchoe, succulents like agaves, aloe, sanseveria, crassula arborescens, etc.

Planter contents

Zinnia linearis - spilling freely
Petunias
Marigolds
Nasturtiums
Four O'clocks

Pots

Lavender
Rosemary
Greek basil



Left: Eden in Pittsburgh - a rooftop garden watching its weight. Planters are styrofoam coolers in boxes of recycled lath. The coolers (pierced for good drainage) hold goodly amounts of soil and fend off stress of rooftop heat and drought. Matching lath mats bear the lightweight traffic appropriate to a roof used as is, without special reinforcing. They rest on sheets of styrofoam insulation. The mats reduce heat buildup from the black roof surface they protect. **Above: Eden in Oklahoma** — a picture-window view on a blazing hot morning in June. *Rosa glauca* arches above a tumble of mixed perennials. A five-foot plank fence and drifting high shade fend off thirsty prairie sun and wind. The window looks down into a 10-year-old pond made with a liner boxed in weathered oak. Waterlily 'James Brydon' holds leaves above the water — a sure sign that James wants dividing pronto.

dejected Low Maintenance Majors care to discuss it.

So all right. I confess. This is my term paper for a class at Hort Open U. *Eden Survival 101*. There are no prerequisites (they are taboo at our U) though one is expected to wear the bootprint of Eden exile with a smile. In my case it helps to be a quirky leftover 1960's student, perennial-type — one with a Ground Elder tendency to survive eradication by re-radicaling elsewhere. But that's just me.

Here's our term paper assignment: "Explain how you survive your gardener's Eden gains and losses. Tell it like it is. Be abundantly opinionated and personally quite limited, but be quick about it too. Save narrative drizzle for your therapist. Be focussed, be Nineties. Talk goals and strategies. Empower your reader. Explain how moving a garden from Eden to Eden doesn't have to resemble camel caravan abuse."

It's wicked and dumb to go back home and garden in ways that don't suit your gifts or way of life.

Eden first and last

Nineties focus requires a person to fascinate at the outset by laying claim to significant conclusions in advance. Mine would be:

1. Eden is anywhere a gardener has wit and vim to put it.
2. It takes awhile to find your style; maybe longer to accept it.
3. If it takes long enough, questions of gimp (the tendency of age) will come into it.
4. So what, Persistence is not such a bad prosthesis.
5. Eventually we learn to enjoy what we really enjoy.
6. You can take a gardener out of Eden but you can't take Eden out of a gardener.

Window on Eden

Many a gardener moving to a new place is forced to agree with Gertrude Stein: "When you get there there isn't any there there."

But say There **is** a garden there. I'd still apply my own first Eden rule: *Don't move into rooms if a garden can't be one of them.*

According to me, there just **has** to be a window view.

I have this notion that a garden should be continuous with life, indoors and out, day in day out, year in year out. A garden needs to be seen like a child needs to be held - often enough to seem like always.

This lesson came home to me once and for all in 1976. I had moved into the top floor of an 1890's storefront near Pittsburgh. To see my garden in the ground out back I had to step out a kitchen window onto a flat tar roof, walk 15 feet and look down 30.

To me that was Lucifer by starlight — a remote and rueful view of Paradise Lost.



Designer Bigdee recoils in horror from Designer Littledee's jumble tumble beds. Here the foreground clutter includes *Alchemilla mollis*, *Talinum paniculatum* 'Kingwood Gold', *Pelargonium* 'Platinum', and tiny *Viola labradorica*. *Asarina erubescens* vines up into *Magnolia stellata*. *Buddleia davidii* 'Harlequin' leans away from *Boltonia asteroides* 'Snowbank'. Large to the left are *Senecio petasites*. The pot combines *Ophiopogon planiscapus* 'Nigrescens' with prostrate rosemary 'Lockwood de Forrest' and an unknown ivy whose variegation mixes cream and chartreuse.

So one kitchen window became a door. The other window framed a table where I did teacher homework, looking out at my rooftop garden. It was tiny and had to be lightweight. I walked softly on mats made of old lath taken from a wall. I planted in styrofoam coolers hidden in boxes of that same old handsome wood.

That garden eyrie became a fairweather room. I even slept out there, lavender brushing my pillow. Nighthawks, chimney swifts and bats crisscrossed overhead. Mosquitoes rarely whined. I was more apt to feel a stir of sphinx moth wings. Two species zoomed in to shop my show of mostly gaudy annuals.

I do and don't regret not having pictures of that garden.

It was a garden of delights. It did alert me to the willingness of plants to flourish in containers. It did increase my sense of wanting to garden close-up, to be in touch with individual plants.

But pictures would show how badly I

needed to know other gardens and gardeners. One garden in particular I needed to discover. It would change everything.

Eden over the long haul

Meantime, in 1982, I left Pennsylvania to garden for myself in Oklahoma. I gardened for hire in New York and New Mexico spring and fall, a month in each place.

Much was amiss with my own Oklahoma garden, but my worktable window looked into the heart of it - right down into a quiet little pond in the shade of a little redbud tree.

Older higher trees set merciful shade adrift as the sun blazed its trail across the sky. Shade is the soul of a garden out on the prairie. The tiniest body of water makes it an oasis alive with birds.

Driving to New Mexico, I'd stop in West Texas to admire no end of shrewd native plants. I was especially taken with the delicate tough loveliness of tight-knit communities flourishing in the chinks of gorgeous-

ly broken wind-blasted rocks.

Sad to say, I'd drive on West to add to a garden beautifully lush but stupidly foreign to the desert Southwest. My ignorance seems mighty strange, now that I know how important it is to garden in cahoots with the given site and climate.

The New York garden was an affliction of designer pomp. The site was all about loveliness of high forest shade and beckoning quiet of mossy stone and ferny dell. Even I could see that. But year after year the owner insisted on staging show-biz orgies of high-stakes bloomers, which year after year could only repine for want of sun.

One lovely day in May of '86 I was digging in a crosspatch mood when a stranger stopped to chat. She was a gardener too, so I strayed into complaints about the madness at hand.

She asked what I thought of the famous public garden on down the road in Riverdale. I had never heard of it. "Oh my,"



Two containers add their note of perennial prosperity to a bed looking settled in its third spring. Matching black enamelware kettles left and right house herbaceous peony *Paeonia tenuifolia* and shrub peony *P. suffruticosa* 'Shima Daijin'. Foreground *Carex comans* 'Bronze Form' is hardy in the Delaware Valley. The hosta just unfurling will lay out blue-green leaves of hugely majestic 'Krossa Regal'.

she said with a smile I'll never forget. "I'll take you there this afternoon."

Eden revelation

Two words I have to bless that lady with for aye: *Wave Hill*.

I still admire Wave Hill too much to praise it well.

Enough to say that Wave Hill set me to learning (slowly, as always) two vital Eden lessons on that first day of utter amaze.

1. Small numbers each of a great variety of highly individual plants can harmonize in a garden as naturally as they do on nature's tangled bank.
2. Pots are a garden's moving parts, an art of gardening in themselves.

Alas but sin was invented in Eden too, so now I had to face The Big One.

Gardeners fall in Eden too

Surely the Original Sin of horticultural Eden is failing to be the gardener you really are. Like every sin it has its charms. They're laid out beautifully in books and magazines, in splendid gardens public and private. It is a pleasure and a privilege to be tempted thus. But sin is sin so it's wicked and dumb to go back home and garden in ways that don't suit your gifts or way of life.

Fortunately, human frailty is nothing if not educational. There comes a time when a gardener has to choose. Backbone demands it. Knees insist. Even intellect whispers: *Darling don't be ridiculous. Decide. Are you Designer Bigdee? Or Designer Littledee?*

Designer Bigdee is the vista-ist, the commanding whole-garden gardener. Bigdee's Eden may be small, or cut up into rooms that have no borrowed views, but every titlle and jot must serve the Bigdee Picture. Some people consider Bigdee a classic controlling personality.

Designer Littledee is the encloser, the vagrant lover of close-up detail. Littledee's Eden can be any size — a clear case of one jumble fits all. Littledee is apt to overlook

any design outrage perceived as having charm. Some people wish that Littledee would do more than a little chaos control.

No angels in Eden

Gardens, like marriages, are just where angels fear to tread. Gardens are that wonderfully human. And because humans are wonderfully variable too, we have Edens designed by gardeners in every size of dee from big to little.

I emphasize the extremes only to explain my own.

My Littledee Edens show plainly that I see piecemeal, feeling my ways along. My paths are easily led. They stray from point to point with no end in sight more grand than stump or stone. My views enclose. They cozy up to small intrigues of plants interweaving in singles and small numbers. My pots join in, for better or for worse. In supremely confident moments I think my patch looks like a far-off grateful wave to Wave Hill.

Still, Bigdee noses have been known to point upwards that hurtful little bit, offended by the spectacle of a garden so obvious under the spell of nature's wayward charms.

Thank heaven I went to Catholic school. Humility will seem sublime, guilt essential, guilty conscience faithful as a vaccination scare. No wonder the Littledee in me claims the ultimate privilege of examination: Firm Purpose of Amendment. Firm Purpose lets you hone your failing skills by promising to do better, even when you know damn well.

Visits to Bigdee gardens do lead to fleeting attacks of Firm Purpose of Amendment. But the real Firm Purpose thriller-diller comes at moving time, deciding what to take and what to leave.

Gainful Eden losses

Bigdee prepares for a move far in advance, making a list and checking it twice.

My Littledee list runs slanting off the

page. The page strays outside the pulp in the rain.

Wise things do get said inside the packing head. *You can't take rocks with you — or not very many. Travel light with greed in your heart.*

Am I really listening? No whirlwind with a taste for plants could run more circles around a garden.

Before I'm fully aware, an amazing jungle tangle fits into the car. Cardboard boxes lined with plastic hold rootballs gently massaged for a tighter fit. Every chink fills with some almost-forgot.

Several moves ago, driving 1,500 frosty miles, I lost one plant out of a hundred-odd. It was a rare old *Coleus* 'Scarlet Ribbons'. I slept in the car, counting on snores to keep it warm. I'm still looking for 'Scarlet Ribbons'. Finding it would pick up a thread I hanker to weave back into my life.

Home Sweet Eden

That's my survival principle talking again: *a garden must be continuous with life*. A garden is a living room. It is furnished with familiar beauties and comforts from the room just left — furnishings added to, and subtracted from, as life grows on.

On this splendid day in May I look out at a garden still taking those Wave Hill lessons to heart. This Eden view eases my tenant sense of exile. Flux and chaos do good work here, echoing nature's purposeful interweave. Volunteers sow themselves all through, wanderers finding a place in life. Containers add their note of greater self-possession here and there, like grownups on a playground.

I think of containers as being in the forefront of a move. They speak for themselves in any situation and quickly too.

They ease a garden into the time it takes to accommodate plants in the ground. New space needs time to suggest new ways to inhabit it. Meantime you build a richly touchable soil. You find and settle those just-right rocks. You make peace with nature in a garden way. Your tiny tad of a pond says welcome home. Birds come. Beasts come. You start naming names. It's Eden again. You're still in charge.

•

J-P Malocsay taught English literature and writing before becoming a working gardener. His own teachers in horticulture have been other gardeners, especially those met through the North American Rock Garden Society and the Hardy Plant Society. He does garden work and freelance writing and editing in Landenberg, Pa.

photo by Lucy Fuchs



Black Walnut Trees and Other Troubles

Making Peace with Black Walnut Trees

by Lucy Fuchs

Some trees are especially dear, particularly the small ornamental ones that we choose with great care. I delight in the beauty of my Stewartia, weeping cherry, and hawthorn, carefully selected only after intense deliberation.

Then there are those other trees that have always been there. They come with the house—large, formidable, and the presence in the garden around which everything else happens. Some, such as one large oak, an equally large tulip tree, and several ancient maples, are beautiful. I am happy they are here and somehow feel they have been chosen for me. Others are like our difficult relatives, sometimes prickly and frequently in the wrong place. They are intrusive, incompatible. These are the trees that provide shade where it is not wanted and obscure good views.

In gardening, as in life, there are always options. Should we adjust to a less than perfect situation or cut loose? In the case of three sickly and dispirited fruit trees occupying a choice spot, after two years of unhelpful nursing and unanswered prayers, I dispatched them. What a relief! In their place now there is a bed of epimediums, astilbe, and small bulbs. Best of all, there is a splendid view of the pond.

Now consider my black walnut trees. Consider, too, my Aunt Agatha. Black walnuts (*Juglans nigra*) produce a toxin called juglone, an allelopathic chemical that kills or inhibits the growth of many plants. The first spring after our move I lost all the white rhododendrons I had planted for understory interest just below the largest group of walnut trees. At the same time my aunt visited, and her querulousness and irritability made me shrivel like the rhododendrons. Formidable challenges from both directions. Actually the solution to both problems was similar. It's called "doing the best you can with what you have." I set my aunt to mending and fixing hems. She took inordinate pride in her "small stitches," and sewing seemed to relax her and channel her aggression. At some level she was aware of her reputation in the family as being difficult, and she enjoyed the novelty of being helpful. As for the trees, I set about discovering which



The author has successfully grown *Cinicifuga racemosa* and *Hosta* spp. under her black walnut tree.

plants they would not threaten. I carefully explored not only the particular spot in which the rhododendrons had perished, but all the other areas on the property in which there were walnut trees.

Happily, I found that many of my favorite native wildflowers were obviously thriving in close proximity. Among them were jack-in-the-pulpit (*Arisaema triphyllum*), trout lily (*Erythronium americanum*), marginal shield fern (*Dryopteris marginalis*), herb robert (*Geranium robertianum*), mayapple (*Podophyllum peltatum*), cinnamon fern (*Osmunda cinnamomea*), and bellwort (*Uvularia grandiflora*). So, naturally, I moved many of these to the area I had failed with at first. Each species took transplanting well, and I started becoming fonder of my walnut trees.

Since our property has many separate stands of walnut, I began to consider possibilities in addition to the wildflowers. I decided to experiment with plants I could risk losing because there were plenty of them in other parts of the garden. The successful ones included daylilies, epimediums, hostas, christmas fern (*Polystichum acrostichoides*), jacob's ladder (*Polemonium reptans*), astilbe, and bugleweed.

Feeling better and better about the trees, I took the additional step of reading what scientists had to report about the black walnut. As early as the first century A.D., Pliny the Elder, a Roman naturalist whose encyclopedic *Naturalis Historia* contains one of the earliest plant indices, wrote about walnut toxicity. Native Americans also knew of the properties of black walnut and sometimes used the green husks surrounding the nuts to poison and catch fish in small ponds or dammed streams. It wasn't until 1928, however, that juglone was isolated and identified as the source of the walnut's toxicity. Since that time juglone has been found in other members of the walnut and hickory families, including butternut (*Juglans cinerea*) and shagbark hickory (*Carya ovata*).

The first symptom of walnut toxicity is wilting of terminal shoots, often followed by irreversible wilting of much or all of the rest of the plant. A mild reaction to toxicity may appear as poor flower development or reduced growth. Studies on tomato plants affected by walnut toxicity revealed that the plants' xylem — the tissue that transports water and nutrients from roots to stem and leaves — was blocked by a buildup of calus tissue.

It seems that walnuts don't even want

competition from their own offspring — walnut toxicity also affects walnut seedlings. Gardeners should avoid adding the leaves of black walnut to their compost, or using them as mulch, because the juglone can leach into the surrounding soil.

Research indicates that for the most part only plants whose roots come into direct contact with black walnut roots are affected by juglone. Although walnut roots can extend as far as 50 to 60 feet out from the trunk, plants that are close to the base of the tree — where walnut roots are deeper — or that have shallow root systems are sometimes unaffected.

My reading told me that although most azaleas and rhododendrons don't do well under black walnuts, *Rhododendron periclymenoides*, or pinxterbloom, and two Exbury hybrids, 'Gibraltar' and 'Balzac', are tolerant of juglone. Among bulbs listed as tolerant are the Darwin tulips 'White Volcano' and 'Cum Laude', *Tulipa greigii* 'Toronto', crocuses, snowdrops (*Galanthus nivalis*), grape hyacinths, and several varieties of daffodil.

It appears that some plants even thrive near walnut trees, in particular black raspberry (*Rubus occidentalis*) and wild hydrangea (*Hydrangea arborescens*).

On the flip side are those plants that are especially vulnerable to juglone. Among them are such fruits and vegetables as tomatoes, apples, cabbages, potatoes, and most berries other than black raspberry. Ornamentals to avoid include most evergreens, laurels, and cotoneaster.

Some gardeners, after reading about the complications caused by juglone, may be tempted to cut down their black walnut trees. But I would encourage them to keep the trees if they are attractive and in the right place. They are sure to find companion plants that will enhance the walnuts' beauty and tolerate their chemical bodyguards. The same goes for difficult relatives. There are always some ways they can shine. Next time my Aunt Agatha visits I'm going to have her help me move more astilbe under the walnuts



Another success under the author's black walnut: *Hamamelis 'Diane'*.

photo by Lucy Fuchs

Resources

A list of plants that tolerate growing under black walnut is available from:

American Horticultural Society's Gardeners' Information Service.

Send a check for \$1.50 and SASE, along with your request to: AHS, Attn: GIS, Black Walnut Toxicity Bulletin #111, 7931 East Boulevard Drive, Alexandria, VA 22308-1300.

The McLean Library at the Pennsylvania Horticultural Society:

call 215-988-8772 for more information.

Also see "Walnut Trees — These trees may be hazardous to the health of their neighboring plants" by Alexander L. Crosby, *Green Scene*, November 1976.

Lucy Fuchs is a freelance writer living in Ambler, Pennsylvania.



Right: Heavy snowfall on newly planted garden. **Below right:** The elegant sun pit and extended garden is hidden behind this restored century-old home in the Mill Hill district in Trenton, New Jersey.

A Sun Pit Reigns A garden for all seasons

21

by Bill Grubb

We're seated around a table in a snow-laden garden on a sunny December afternoon. I'm in my shirt sleeves, comfortably imbibing a glass of Chardonnay. With the company of several friends and the play of two dogs in the snow, I have my most pleasant late-December experience of 1997.

We're in the Mill Hill District in the center of Trenton, New Jersey. Mill Hill, an enclave neighborhood of historic houses, is a short walk from the state capitol and home of my college buddy Bill Kucas. The neighborhood encompasses a 10-square-block area with structures dating back to the Revolutionary period. Bill's immediate neighborhood, largely made of late 19th century brick townhouses, borders a park with a stream.

As we sat sipping wine we recalled my first visit to Bill's garden on a hot muggy summer day 10 years earlier. He had just bought the charming though dilapidated three-story brick twin home and was enthusiastically showing me his "garden," which was nothing more than a concrete expanse. He pointed to one corner and said, "this will be my sun pit." I was a bit light-headed from the heat, which I could feel rising up from the con-

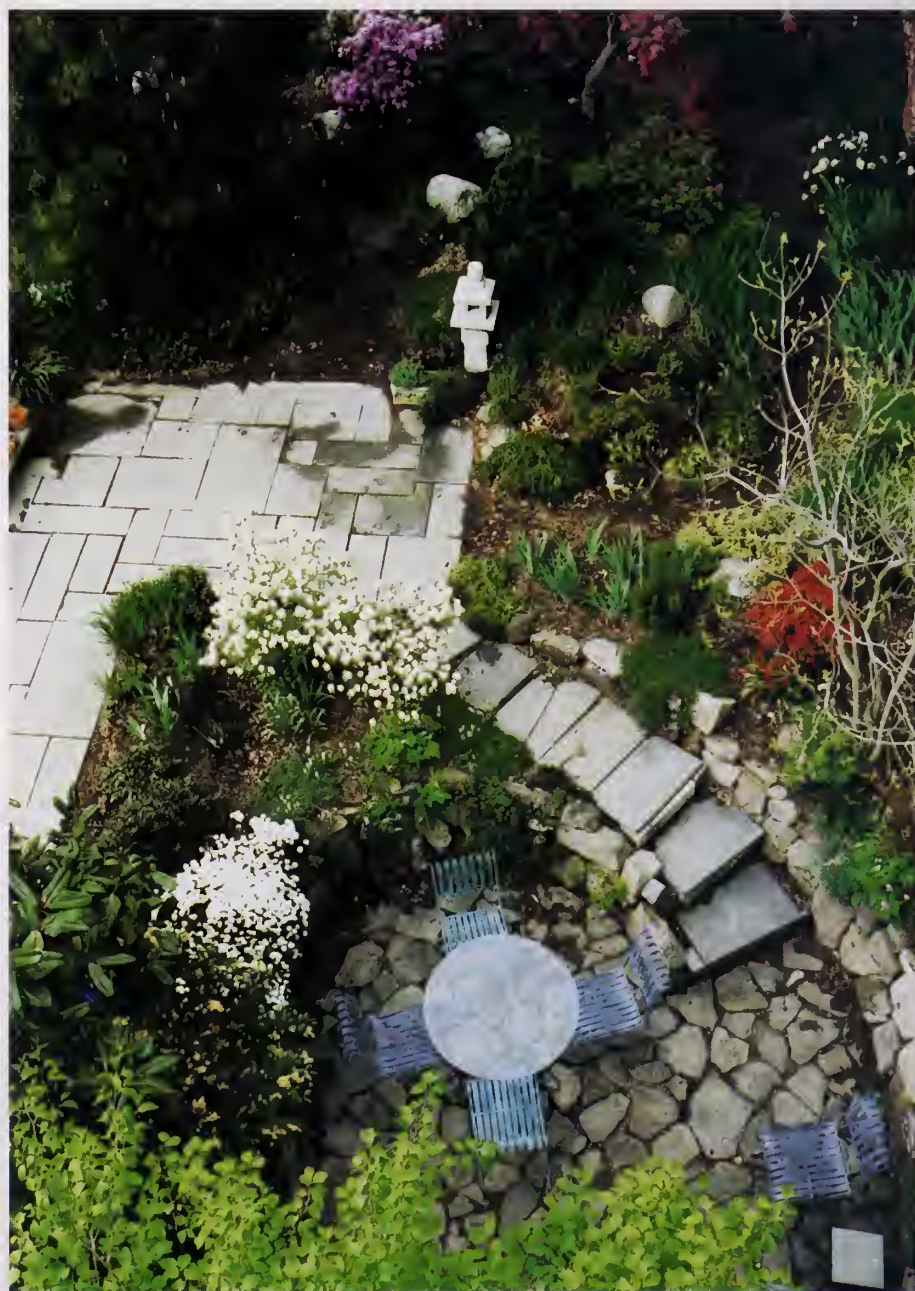
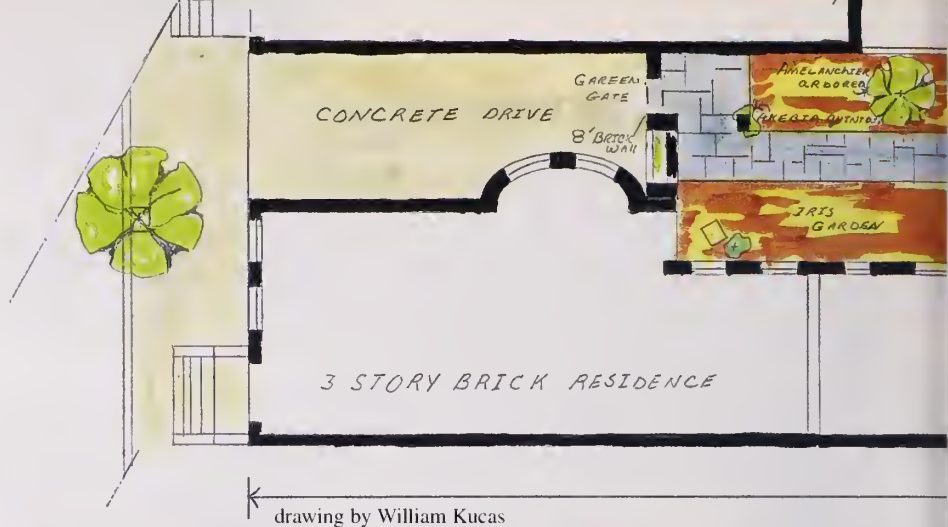




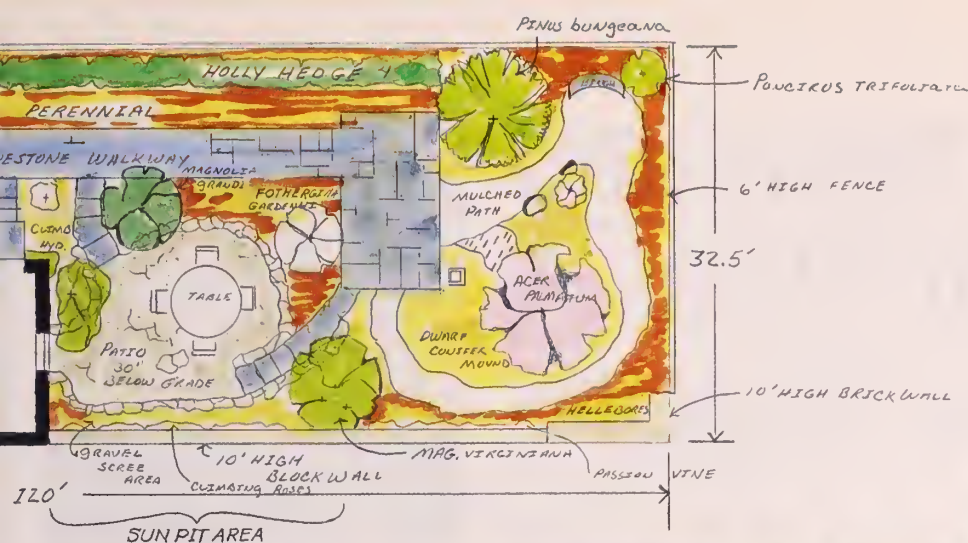
crete. I didn't think much of his idea for the sun pit at the time. I just wanted to find some shade and a cool drink.

Bill's house was built in the 1880s. In the 1920s the entire back garden area was paved with concrete to accommodate the automobile. For 70 years it remained so until Bill came along. When designing his garden, Bill paid attention to the space and light as all good gardeners do. He went one step further. He developed his garden around the protected northwest corner of the yard. He noted that after a snowstorm that area, nestled between two masonry walls and bathed with southwest sun, was the first spot to clear of snow. He also noted that spring comes first to that corner in the neighborhood.

Bill set to work to make his garden. He arranged for a back-hoe to break up the paving and removed 27 cubic yards of concrete exposing a gravel base. Over that first summer Bill spread 36 cubic yards of soil and leaf mold. His first plantings of amalan- chier, sweet bay magnolia and *Pinus bungeana* were literally planted in



Top Left: Blue princess hollies in full flower, while last winter's berries still persist. The hollies, set in the rear of the garden, screen neighboring yards. **Above:** Aerial view shows curved staircase leading down to sun pit, a private area.



Corner of the garden showing a collection of architectural fragments. Rock plants creep out of walls made from salvaged stone in sun pit area.

soil mounds amid piles of rubble.

Bill's keen sense of design is evident. He created intimate spaces through the use of berms around and away from the sun pit. The pit itself is just that, a sunken area surrounded by a stone drywall and filled with crushed stone capitalizing on the passive solar benefits of the site. The stone wall created a scree, ideal for alpine plants.

As time went on, he defined the garden with a slate walk and serpentine paths creating mini-vistas in this compact rectangular plot. Bill uses mulch for paths allowing plants to reach, spread and settle in comfortably.

From the start Bill intended that his garden would be an interesting space 365 days of the year. He layered his garden with plants. The living structure is defined by the *Pinus bungeana*, and 'Edith Bogue' magnolia, several varieties of holly and a dwarf conifer collection. Even in the dead of winter, your eye flows around the garden.

Bill is an avid collector. His collection includes fragments of buildings that he has

incorporated into his garden. A new brick wall, which frames the entrance to the garden from the driveway, is ornamented with decorative bricks salvaged from a demolished house. His garden is peppered with stone planters and odd pieces of marble and slate used creatively as benches or shelves for potted plants or simply as ornaments.

Bill's penchant for collecting extends to plants. There is something in bloom every month of the year. Bill boasts 1,500 varieties of plants in the garden, with more than 80 cultivars of *Narcissus*, for example. He capitalizes on the micro-climates inherent in the location, as well as those created by the placement of plants. In winter a hellebore is prominent, then fades to supporting cast as the azalea shielding it shines in spring. Attached is a list of Bill's favorite plant picks in the garden by season.

I visit Bill's garden on a monthly basis and am never disappointed. On a late June visit I arrived when it was quite dark. Still we wandered in the garden. Even by flashlight Bill's garden shines.

Bill Kucas's Top Five Plant Picks (for now) for each Season

Winter

Pinus bungeana, interesting bark, cones and multi-stem habit.
Helleborus odoratus, lush foliage and winter blooms that last long as a cut flower.
Hamamelis mollis 'Pallida', bright yellow citrus scented flowers.
Ilex spp., brilliant berries, which attract birds, against deep green foliage.
Daphne odora, fragrant flowers throughout the year but a special treat in winter.

Spring

Fothergilla gardenii, fragrant, frothy blooms with compact growth.
Narcissus species, as many as possible.
Iris sibirica, intense purple; *Iris pseudacorus*, bright yellow.
Philox divaricata, soft cushy flowers.
Anemone japonica spp., fragrant white flowers on compact oval shrub.

Summer

Magnolia grandiflora 'Edith Bogue', creamy white fragrant flowers against black/green foliage.
Astilbe chinensis 'Pumila', thick ground cover with lavender plumes.
Dorotheaaulus gramineus, iceplant, fuchsia pink flowers cascading over rock ledges.
Coreopsis verticillata 'Zagreb', bright golden flowers on a bushy mound, blooms all summer.
Passiflora spp., exotic, fragrant flowers on a vigorous vine, great as a screen.

Fall

Fothergilla gardenii, a repeat here for its vibrant yellow to orange color.
Colchium sp., lavender fall crocus.
Sedum 'Autumn Joy', carefree plant with rosy seed heads.
Acer palmatum, Japanese maple, red foliage glows iridescent in fall.
Anemone japonica, long-lived & trouble free and white flowers too.

Bill Grubb, horticulturally trained, is a real estate broker on the Main Line. He enjoys his garden roots through friends and his own Center City garden.

Bill Kucas is a garden designer and owner of Garden Makers specializing in container gardens and seasonal displays.

Books to Read and Give in the Post-Gardening Season

by Richard L. Bitner



24

Allen Lacy has been called the “dean of living American garden writers” by the *New York Times* writer Michael Pollan, and I doubt any gardening reader (or garden writer, for that matter) would disagree. Several books by this philosophy professor from New Jersey have been featured in these pages before including *The Garden in Autumn* and his superb quarterly journal *homeground*. His books and essays are always full of sound horticultural observations written in an elegant and reflective style. His latest book *The Inviting Garden — Gardening for the Senses, Mind, and Spirit* adds to this heritage.

Reading Lacy has always caused me to look at the plants he discusses differently, but in the first part of this book he takes us beyond color combinations and textural values to revelations of other, sometimes subtle, sensual experiences that await us in

our gardens. He discusses the touch of wilted Japanese maple leaves, the scents that open doorways to the past; the sounds of grasses and the taste of a fresh peach.

The chapter on “The Education of the Eye” is a succinct treatise on garden design though his concluding analogy between a mixed border and opera I find a bit precious. The second section of the book “Gardening and the Mind” contains one delightful and revelatory diversion after another. The subjects are wide-ranging but mostly he writes about the spirit of gardening. In an extraordinary detour, a chapter titled “Larks and Angels,” Lacy discusses in depth the stories of two recent plant introductions: *Corydalis flexuosa* ‘Blue Panda’ and *Angelica gigas*. This leads him to a brilliant capsule-history of ornamental

horticulture and plant exploration. This chapter should be excerpted into every high school and college agriscience text and will certainly become part of any collection of this generation’s important garden essays. In the Third section of the book, *Gardening and the Spirit*, Lacy talks about the connections gardening evokes.

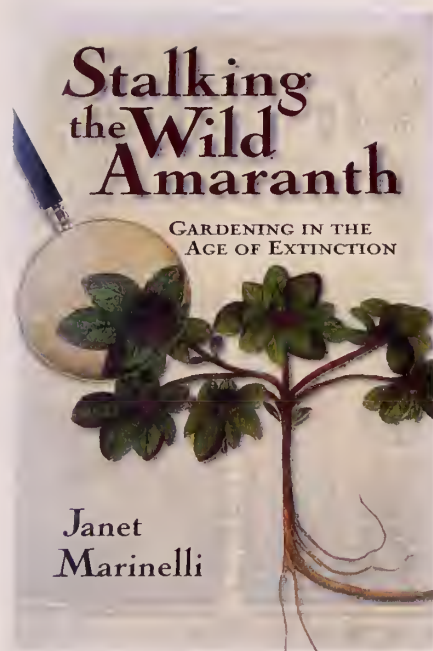
The dazzling photographs by Cynthia Woodyard that accompany the text add greatly to the enjoyment of this remarkable book. His list and comments about favorite nurseries is terrific. The book is dedicated to PHS friend, the late JC Raulston.

Throughout his book Lacy expresses concern about the environmental crises of our time. He says “But there is one place where a person can make choices that will lead in a small way toward greater sanity in dealing with the natural order. That place is the private garden.”

Indeed, as many people have noticed, fragrance is connected in the most intimate way with memory. Smell, if we surrender to it, puts us in touch not only with the *now*, but with the *then*. It allows us to live fully in the present, accepting the rich, sweet, penetrating perfumes of gardenias, jasmines, ripened grapes, and other deep scents of the earth, while also opening a doorway that leads backward into days thought lost.

Allen Lacy *The Inviting Garden*

Ecologically-wise gardening is the subject of Janet Marinelli’s *Stalking the Wild Amaranth*. Marinelli is director of publishing at the Brooklyn Botanic Garden and editor of their widely praised quarterly gardening handbooks. In the introduction she asks “What is our role, as the quintessential self-conscious species, in the greater destiny of the Earth?” and continues “This book is my humble attempt to sort it all out.” In this landmark book she explores the cult of the American suburban lawn with its extravagant needs for water, fertilizer, pesticides and gasoline and discusses biodiversity, the use of natives, and the threats of invasive plants. Marinelli also explores the overuse of clones in agriculture and the disruption of natural communities. She urges us to establish wilder gar-



dens that emulate native landscapes and provide sanctuary for wildlife. She warns us that what we do with our home landscapes has a ripple effect on larger, natural systems, and that the effect of traditional gardening has been substantially negative: "The American front yard thus became part of the glue that holds this society together. But it is tearing apart the larger fabric of plant and animal life."

This is a book every enlightened gardener must read. I regard this as the most important book addressing these issues since Bill McKibben's 1989 groundbreaking book *The End of Nature*. Janet Marinelli is optimistic that we can "reinvent our relationship with the rest of nature in a fertile, creative, and playful way" and argues: "Not only our own backyards but also the entire globe must become our garden."

The ecosystem concept is also key to the future of the garden. It is the ultimate model for restructuring the means by which we humans sustain ourselves, without destroying the creatures with which we share the Earth. In the natural landscape, form is innate; it arises from within, in response to climate, geology, and terrain. But in the traditional Western garden, a predetermined pattern has been imposed on nature.

Janet Marinelli *Stalking the Wild Amaranth*

Many authors nowadays reassure us that we've been fretting too much about 'perfect' color combinations in our borders. We are emboldened to make use of any color we want in the garden — even orange and magenta — if we please. Nonetheless we still find ourselves studying our color wheels to establish whether our favorite combinations are the complementary or analogous. For anyone very serious about color there's Sandra Austin's new book *Color in Garden Design*. This reflective book goes far beneath superficial color associations. This is not a book to skim. She carries the committed reader from the basic vocabulary of color theory through a discussion of its relation to how people perceive colors in context. The book covers color systems and has a thorough discussion of just what those puzzling words — hue, value and saturation — mean in color analysis. Her sections on color combinations enable the gardener to reexamine traditional color groupings and understand the underlying relationships. Her discussions on the role of background colors (foliage and walls) and how colors are influenced by other colors directly surrounding them, even those colors seen immediately beforehand, are a revelation. *Color in Garden Design* provides a systematic way to think and communicate about color. The book is beautifully printed and is illustrated luminously with photographs by the author's father, John Attinello.

I don't usually recommend books by British garden writers, except perhaps Christopher Lloyd or Vita Sackville-West, because there are so many outstanding bygone and contemporary American writers to discover. They understand our hot summers, lack of staff and dearth of 14-ft. year hedges. But Patrick Taylor's new book *Making Gardens an Essential Guide to Planning & Planting* is full of helpful ideas and sensible solutions to a host of design difficulties. He analyzes dozens of gardens for us: "Making a Virtue out of Limited Urban Space"; "An Informal Pool at the Heart of a Garden"; "A Colour Border for a Late Season Display"; "A (sic) Herb Garden in Touch with the past." Most of the gardens are English, though a few are in California. With seamless writing he walks us through the gardens, discussing relationships of planting, structure and furnishings, specific plants and planting com-

binations (he even identifies the conifers in the gardens). Especially helpful and unusual is his frequent mention of maintenance requirements and the age of the garden under discussion. There are gardens designed with the elderly in mind and (can it be?) gardens with hot color schemes. He warns us against succumbing to the "tyranny of grass" but admits "one of the paradoxes of horticulture (is) that the natural look is not always provided by nature."

Charlotte Molesworth painted the garden plans; the superb photographs (which have invaluable captions) are by the author. There is a 40-page plant directory that is not referenced to the text and an index that is fragmentary. No matter, this is a choice book.

Montabu Don's recent book *The Sensuous Garden* can be appreciated by anyone interested in photography as well as in the delights of gardening. This richly illustrated and inventively designed book — containing not only knock-out color photos but engaging black-and-white ones as well — carries the reader through an evocative discussion of the five senses (and intuition as well). A penetrating and personal book that can be shelved with your self-help titles. Just idling with these photographs will center your troubled spirits.

One of the featured speakers at the October 1998 Perennials Conference* is Tracy DiSabato-Aust, a landscape designer and horticultural consultant from Ohio. Anyone who grows perennials *must* have her book *The Well-Tended Perennial Garden - Planting & Pruning Techniques*. (Am I listing too many "must-have" books? No. Each of them can be had for the cost of a too-high-in-fat meal at a fine restaurant. Stay home, eat an apple and carouse in these books.) As page followed page in this wonderful book on how to plant and care for perennials, I felt as if I was getting personal instructions from a master teacher. Her writing style is conversational, and it is uncanny how she has anticipated each question that occurs to you. How exhilarating it is to find a book about perennials with substance. My shelves are heavy with books about perennials but none containing as much practical advice useful for the

*The Perennials Conference held at Swarthmore College is co-sponsored by the Pennsylvania Horticultural Society, Scott Arboretum, Hardy Plant Society and Longwood Gardens.

My shelves are heavy with books about perennials but none containing as much practical advice useful for the home gardener as well as the professional installer of borders. Tracy DiSabato-Aust consistently refers to basic research to document the practices she recommends and has a refreshingly common sense approach to pest control.



home gardener as well as the professional installer of borders. She consistently refers to basic research to document the practices she recommends and has a refreshingly common-sense approach to pest control. The helpful photographs often demonstrate the process of planting and show comparisons of plants pruned and not. A lengthy A-Z Encyclopedia of Perennials outlines not only the cultural requirements of each species but their maintenance needs and possible problems. A special appendix of ornamental grasses gives detailed instructions on insuring maximum ornamental value. The list section is marvelous: the usual perennials for clay, wet tolerant and the like (deer-resistant, three columns!) but also numerous out-of-the-ordinary lists, e.g., perennials with self-cleaning flowers. The book's Index is excellent.

David S. MacKenzie's recent book is dedicated "To all gardeners who value beauty, the environment, and the importance of their leisure time." *Perennial Ground Covers* goes far beyond the tradi-

tional three and suggests a broad array of suitable ground covers. Some are six feet tall. He discusses selection, planting, maintaining and propagation of more than 300 species. This expensive encyclopedic book is handsomely produced.

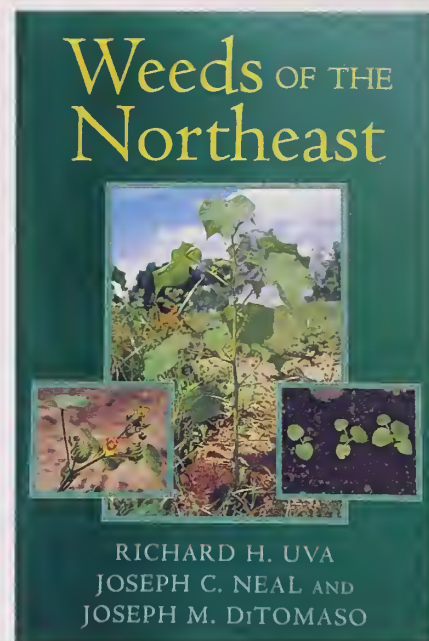
MacKenzie defines ground covers as plants that unify unrelated elements, soften sharp angles, create mood, and alter our perception of space. They are planted for public spaces, foundations, hedges, accents and wildlife. He has chapters on native ground covers, variegated ground covers, ferns and grasses. Every conceivable use for ground covers is addressed, not just covering for a slope. Part two (more than 250 pages of this large format book) contains complete descriptions of the plants. This reference book is a pleasure to read. The plates, mostly by the author, are crisp and color-saturated. There are extensive ground cover selection charts and, *mirabile dictu*, a comprehensive index.



Many gardens nowadays contain ornamental grasses. This renewed level of interest has not been experienced since the turn of the century. The grass gardens we've been encouraged to plant, however, especially in public areas (pest-free, drought tolerant and low maintenance) surely have become a cliché. Finally, here is an elegantly written book on using these versatile plants as companions to the perennials and woodies in our borders. Michael King from Wales and Piet Oudolf from Holland have collaborated on *Gardening with Grasses*. The text is loaded with ideas on using native and exotic grasses in a mixed border. The author's photographs are crisp and illustrative, a rarity in books on grasses, and the legends with them are enlightening. Comprehensive discussions and lists of grasses are appropriate to special situations.

It has taken a long time for awareness to ripen sufficiently to acknowledge the contribution of grasses, a group of plants with no lesser role than to provide humanity with its daily bread. Only recently have they become recognized as nourishment for both body and soul. Our eyes have remained closed until now.

Ernst Pagels, quoted in King & Oudolf, *Gardening with Grasses*



There's an entire group of plants that I cultivate widely that I have little real familiarity with: my weeds. I've always had a hankering to understand them better, or at least to be able to condemn them by name, in Latin. Although Allen Lacy says in *The Inviting Garden* that "The rhythmic chore of pulling weeds soothes the soul like a mantra," I haven't reached that level of enlightenment. I asked Laurie Albrecht who teaches a course at Longwood Gardens on weeds and who has lectured widely on the subject for a book recommendation. She said *Weeds of the Northeast* by Uva, Neal and DiTomaso is the best reference. She was right. In spite of the fact that *Weeds of the Northeast* is a comprehensive and scholarly reference book, I found it easy to use. The authors' present a practical identification system based on vegetative characteristics of the weed such as thorns, square stems, milky sap and the like. Using the "Shortcut ID Tables" I was able to identify my common weeds in no time. There is a thorough but not intimidating nine-page vegetative key. The text includes not only a general description of each weed common in our area but information on how the seedlings develop, how the plant propagates and its habitat. What makes this book particularly valuable are the photographs. The multiple photographs of each weed are beautifully reproduced, sharply focused and distinctively illustrative. And why didn't anyone ever think of this before: in almost every case there is a photo of the seedling of the weed. Isn't that what we really want to be able to identify? Note is made with each

weed description of other species that resemble the weed as well as special characteristics such as poisonous parts.

The book is not readily available. You will have to order it even at the megabookstores (or even more easily through the Internet), but it is worth the effort. Shelve this book next to your other most-frequently-referred-to books.



Possibly less comprehensive but very handy is *The Gardener's Weed Book - Earth—Safe Controls* by Barbara Pleasant. Its emphasis is on those specific weeds that colonize disturbed soil (that means our flower beds). As expected, individual weeds are discussed in detail but there are also several chapters discussing safe, common-sense methods of weed control. One tip for managing weeds “make your garden the right size for you” seems unrealizable by any gardener I’ve met. The weeds are illustrated by a timeless collection of drawings done years ago by the widely acclaimed illustrator, the late Regina O. Hughes. Supplemental drawings are by Bobbi Angel. The book is loaded with interesting information like: “A healthy curly dock plant can produce 40,000 seeds, and the seeds have been known to remain viable for 70 years” and “A recent survey of exertion values of various physical activities ranked weeding alongside moderate bicycling and water aerobics.” The strategies on how to (attempt to) control each weed are very helpful. I hope future editions include mile-a-minute (*Polygonum perfoliatum*) that has recently become well-established in Pennsylvania and Maryland landscapes.

If you were to bury a bunch of assorted weed seeds a foot deep and leave them there for five years, when you finally brought them to the surface, you could expect about 25 percent of them to sprout.

Barbara Pleasant *The Gardener's Weed Book*



MacKenzie defines ground covers as plants that unify unrelated elements, soften sharp angles, create mood, and alter our perception of space. They are planted for public spaces, foundations, hedges, accents and wildlife.

PLANTAMERICA™ Allan M. Armitage's Photo-Library of Herbaceous Plants on CD-ROM
Volume II of the Distinguished Authors' Series with Photo-Library SourceBook.
Four disks \$149.50

www.plantamerica.com
PO Box 589, Locust Valley, New York 11560; Phone 1-888-PLANT CD

This is the second in an impressive series of Horticulture libraries on CD-ROM produced by **PLANTAMERICA™**. Last year we reported on (and enthusiastically recommended) Volume I: Michael Dirr's Photo Library of Woody Landscape Plants, which contains almost 8000 images on a set of four CDs. Now the “largest and most complete photographic library on herbaceous plants ever offered on CD-ROM” is available. This four CD set, **Allan M. Armitage's Photo Library of Herbaceous Plants**, contains 6000 images of annuals, perennials, bulbs, ferns, wildflowers, ornamental grasses and cut flowers. Anyone who works in the green industry, those in academic horticulture and serious home gardeners (at least those with a big book budget or PHS McLean Library privileges) will find this an invaluable reference tool. Many of the flowers are shown in several images, e.g., the habit of the plant as well as a close-up of the flower.

It took less than a minute to install and start it up with Windows 95 following the directions in the very helpful manual. Minimum system requirements are:

- IBM PC 386DX/266 MHz or compatible with 8 MB RAM or more

- Double spin CD-ROM drive or better
- Hard disk with at least 10MB of free space
- Microsoft Windows and mouse
- VGA graphics with 1M video RAM, 256 colors, and 640x480 resolution.

The User's Guide gives clear instructions on using the buttons. Many options are available:

- You can search for a plant by common or Latin name, or scout out all the plants in a family
- You can view a plant on full screen or compare six cultivars at one time
- You can print the pictures with text added to the page
- With proper projection equipment you can adapt the Photo-Library for classroom use

Why use CD ROM

A garden center could customize their signs with pictures and information. Large colorful labels to provide information about the plant's cultivation and its price can be constructed using the label program. A designer can show pictures of mature plants and seasonal features to a client — much more persuasive than a plant list — or show choices of alternative plants. Students in schools with ornamental horticulture programs and a library equipped with these CDs and a suitable computer and printer can study and compare plants as well as print out the images to add to their classroom notes. Later this year Dr. Armitage will be releasing another CD series: *The Interactive Guide to Herbaceous Plants*.

Richard L. Bitner

Children's Nature



The Moonflower, written by Peter Loewer, illustrations by Jean Loewer, Peachtree Publishers, L.T.D., Atlanta, Georgia, 1998.

It's obvious that the author of this book has a special love for nocturnal creatures, such as the bat, the hawkmoth, and, of course, the moonflowers. There are two parts to the book: one fiction and one factual. The fiction part talks about the night as it happens, from the cricket chirping at sunset, to the wilting of the beautiful white blossom of the moonflower at dawn. The non-fiction part is educational: for example, all bats use 'echolocation' to find food. And, I learned that moths help in the process of pollination. I had never heard about moonflowers until I read this book.

The way the vines curl around objects really intrigued me, and how the book has a sort of mysterious feeling to it did also. In the last two pages, it tells how you can raise your own vine. I liked that part the best, because my family has a packet of moonflower seeds that we planted and are growing ourselves. Then I hope that the things that the author understood about this flower will be understood by me, too. I recommend this

book to anyone who has a feeling about nature, plants, and anything that thrives in the night.

Erin M. Clendaniel

The illustrations were, I think, very lovely. The dark brushstrokes go perfectly with the background and the words. There are lots of bright colors, too. The pictures look like they are in motion - the bats swooping down to catch their prey, the nighthawks silently hunting for their dinner, the cats peering out at me with their big round eyes like the moon. I did not know that a bumblebee could curl up in a flower!

This book made me realize all of the interesting things that happen in the night. I agree with my sister's recommendation. I also recommend this to anyone that does not know much about what happens in nature at night, so they could learn more.

Rebecca C. Clendaniel

Erin and Rebecca Clendaniel are eight-year-old twin sisters living in Slaughter Beach, Delaware. They enjoy reading, swimming, and school.

28

Neither of these books will make you more tolerant of the carpetweed (*Mollugo verticillata*) crowding out your *Cerastigma* but they will give you a feeling of control because you know your weeds by name and understand their ways better.

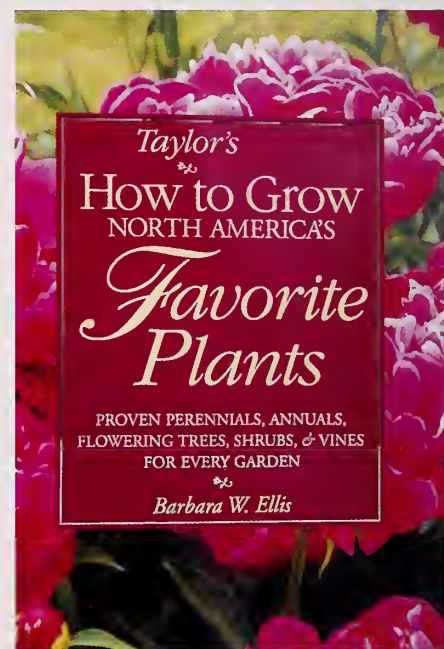
Those whose concern goes beyond their own patch of earth will want to read *Invasive Plants - Weeds of the Global Garden*, a recent issue in the Brooklyn Botanic Garden Handbook series. Invasive plants are those that have moved into an area and overwhelmed the native plants and animals. About half of the 300 plants now considered invasive were originally introduced as ornamental additions to our gardens. This handbook discusses 80 of these.

The handbook considers not only annuals and perennials but trees, shrubs, grasses and vines that are menacing our surroundings. The numerous contributors outline concisely the identification, origin, prob-

lem and control of each plant. Although the publication has an easy-to-use design, the growing zones are not listed for the plants. For example, the giant reed grass *Arundo donax* is not a nuisance in the Northeast but is a threat to native riparian habitats in California. Readers might be surprised to see *Digitalis* (poisonous to livestock), *Buddleia*, and *Nandina* in the same section with *Elaeagnus*, *Lonicera* and *Rosa multiflora*.

Brooklyn Botanic Garden
Handbook, *Invasive Plants*

Most readers no doubt own several Taylor's Guides. Each of these reasonably priced, widely used and up-to-date books is packed with useful information on selecting and growing annuals, roses, trees, etc. The books are especially useful as a quick reference to carry on-the-job or while nursery shopping. The publishers have now introduced a *Taylor's Weekend Gardening Guide* series. Each of these 120-page guides provides sound, well-illustrated, introductory information on a specific subject and is written by a garden writer with broad experience. I especially like *Attracting Birds & Butterflies* and *Easy Plant Propagation* but every one was terrific. (See list for some of my recommended titles in this series.) The books are great for giving to beginning gardeners because they are success-oriented and practical. The plants listed can actually be found at the nursery.



Taylor's Guide: How to Grow North America's Favorite Plants by Pennsylvanian Barbara Ellis is billed as "a landmark reference . . . complete, sensible and specific . . . everything you need to know. . ." Judging from the size and content of the section of typed manuscript I reviewed, the publicists are not exaggerating. The guide, to be published in October, 1998, is in a handy encyclopedia format but with a twist. In addition to individual entries on garden plants (mostly perennials) that go far beyond the familiar ones, there are thorough and detailed essay sections on groups

of plants; (here the woodies are covered). The section on viburnums is outstanding and the discussion of roses could be a guidebook in itself. There are also sections on annuals and biennials, ferns, and shrubs, each with specific advice on growing from seed, propagating, pruning, wildlife value, and the like. I was delighted to see in the Rhododendron section many native and summer-blooming species recommended, as well as imaginative advice on companion plantings.

Minor quibbles: few flowering trees are highlighted beyond *Malus*, *Prunus*, *Cornus* and *Magnolia*. The "North America's" favorite claim seems a bit overstated since there are no entries for the cacti of the Southwest or the tropical plants of Mexico. And am I the only gardener whose favorite plants are conifers? The photographs in the sections I saw were outstanding and more than 100 color drawings are promised. The reasonable price of this sweeping plant reference book should place its trustworthy information and rational advice in the hands of every serious gardener.



And finally a book to remain with and parcel out to oneself through long winter evenings: *Dear Friend & Gardener - Letters on Life and Gardening*. This treasure, perfectly sized for bedtime reading, is a record of two years of correspondence between two eminent British gardeners and long-time friends: Christopher Lloyd and Beth Chatto. Each of them is the owner and manager of an influential English garden, each the author of widely read horticulture books and each the winner of every possible Horticulture medal. The letters I've read so far - it is too wonderful to rush through just to meet a deadline - are full of wonderful commentary about the daily travails of gardening, about interpersonal issues, about public life and about opera-going. It's a must read.



Richard L. Bitner, a frequent contributor to *Green Scene*, is a physician, a teaching assistant at Longwood Gardens, an instructor at the School of the Barnes Arboretum and a home gardener. He serves on the PHS Gold Medal Plant Award committee.

Books Reviewed

Color in Garden Design, Sandra Austin, Taunton Press, Newtown, CT, 1998. ISBN 1-56158-187-9. \$34.95

Dear Friend & Gardener - Letters on Life and Gardening, Beth Chatto and Lloyd Christopher, Frances Lincoln Ltd., London, 1998. ISBN 0-7112-1227-9 \$22.95

The Gardener's Weed Book - Earth-Safe Controls, Barbara Pleasant, Storey Communications, Inc., Pownal, VT, 1996. ISBN 0-88266-9921-4. (Pbk.:alk.paper) \$12.95

Gardening with Grasses, Michael King and Piet Oudolf, Timber Press, Portland, OR, 1998. ISBN 0-88192-411-3. \$34.95

Invasive Plants - Weeds of the Global Garden, John M. Randall and Janet Marinelli, Brooklyn Botanic Garden Publications, Handbooks in the 21st Century Gardening Series, 1996. ISBN 0-945352-95-6. \$9.95

The Inviting Garden - Gardening for the Senses, Mind, and Spirit, Allen Lacy, Henry Holt & Co., NY, 1998. ISBN 0-8050-3742-X. (hb:alk. paper) \$40.00

Making Gardens: Patrick Taylor's Essential Guide to Planning & Planting, Timber Press, Portland, OR, 1998. ISBN 0-88192-420-2. \$29.95

The Moonflower, Peter Loewer, Peachtree Publishers, Ltd., Atlanta, GA, 1997. ISBN 1-56145-138-X. \$15.95

Perennial Ground Covers, David S. MacKenzie, Timber Press, Portland, OR, 1997. ISBN 0-88192-368-0. \$49.95

The Sensuous Garden, Montagu Don, Simon & Schuster, NY, 1997. ISBN 0-684-83965-2. \$32.50

Stalking the Wild Amaranth - Gardening in the Age of Extinction, Janet Marinelli, Henry Holt & Co., NY, 1998. ISBN 0-8050-4415-9. \$25.00

**Taylor's How to Grow North America's Favorite Plants - Proven Perennials, Annuals, Flowering Trees, Shrubs, and Vines for Every Garden*, Barbara W. Ellis, Houghton Mifflin, Boston, MA, 1998. (ISBN not available.) \$35.00

Weeds of the Northeast, Richard H. Uva, Joseph C. Neal, and Joseph M. DiTomaso, Comstock Publishing Associates (Cornell University Press), Ithaca, NY, 1997. ISBN 0-8014-8334-4. (pbk.:alk. paper). \$29.95

29

The Author Also Recommends:

Taylor's Weekend Gardening Guides, Frances Tenenbaum, Series Editor

Attracting Birds & Butterflies - How to Plan and Plant a Backyard Habitat, Barbara Ellis, Houghton Mifflin Co., Boston, MA, 1997. ISBN 0-395-81372-7. \$12.95

Easy Plant Propagation - Filling your garden with plants from seeds, cuttings, divisions, and layers, Nancy J. Ondra, Houghton Mifflin Co., Boston, MA, 1998. ISBN 0-395-86295-7. \$12.95

Garden Paths - A new way to solve practical problems in the garden, Gordon Hayward, Houghton Mifflin Co., Boston, MA, 1998. (ISBN 0-395-82493. \$12.95

Kitchen Gardens - How to create a beautiful and functional culinary garden, Cathy Wilkinson Barash, Houghton Mifflin Co., Boston, MA, 1998. ISBN 0-395-82749-3. \$12.95

Organic Pest & Disease Control - How to Grow a Healthy, Problem-Free Garden, Barbara W. Ellis, Houghton Mifflin Co., Boston, MA, 1997. ISBN 0-395-81370-0. \$12.95

Soil and Composting - The complete guide to building healthy, fertile soil, Nancy J. Ondra, Houghton Mifflin Co., Boston, MA, 1998. ISBN 0-395-86294-9. \$12.95

Delayed Gratification Gardening



by Sally McCabe

Heavy pruning to spur new growth is one of the rules of Delayed Gratification Gardening. Some plants exhibit almost unbelievable vigor when hacked back; these leaves are from *Paulonia tomentosa*, and can easily double as umbrellas should the need arise.

Here's my September fantasy: Just about the time I'm getting my plantings into some semblance of order, I'm forced to admit that it really is too late to plant 65-day beans. Suddenly there's a knock at the door, and a small green man in a hollyhock hat bows in an apologetic, embarrassed manner. "There's been a mistake with the growing season, and the committee has decided to rerun spring," he announces. "We hope this doesn't cause too much of an inconvenience."

Ripe tomatoes are a universal sign of summer. Having more tomatoes than you could shake a stake at is an indicator that summer just doesn't get any better. And having the seemingly endless supply start to dwindle, reflecting that the length of days is beginning to do the same, put fear and melancholy into the hearts of even the most stalwart gardeners.

But not in my garden. July's timid beginnings, with fruit ripening a few at a time, August's full flush, and September's waning bounty are not the way the seasons progress in my garden calendar. My orgy of tomatoes begins the end of August; I'm still picking 10-20 pounds a day when the weather forecast is "a dusting of frost in the suburbs." My new squash has reinvented the term "urban sprawl," and my herbs and lettuces are about to explode across the tidy paths into the neighbor's plots. Forget those color glossy June gardens on all the magazine covers. Photographers should be shooting for seed and transplant catalogs in my garden in September.

Of course I missed the City Gardens Contest in July — the garden just wasn't ready. And that tender lettuce mix I ate all spring came, I admit, from somebody else's bounty. But to see my garden now, you would never believe it had ever been anything but in complete order. But this year spring somehow got by me, and I must confess that there is nothing new about this, since I have probably missed at least nine of the last 10 springs. Most springs I'm too busy teaching other people how to garden to do any actual gardening myself, and in the last few years I've started to let go of the guilt that goes along with the "Don't-do-as-I-do, do-as-I-say" philosophy of dealing with nature.

Now here's a chart of how most people compulsively go about planting by the

***For want of black tape, my seeds are
six weeks late in getting started.***

Conventional method			
Spring lettuce carrots, beets	Summer tomatoes squash, beans bugs & more bugs	lettuce fall crops	Fall harvest like crazy
New, improved method			
Spring procrastinate karmic volunteers	Summer make excuses	tomatoes, squash lettuce, fall crops	Fall harvest like crazy

rules. Below it is my own timeline, which accommodates my garden's evolved lifestyle.

By planting later, I avoid the rush to plant in too-wet soil in early spring; I miss most of the insects and diseases timed to strike when the plants are least able to cope (early in the season when they are small and late in the season when they've passed their peak). I don't have to wait for spring's cool-season crops to mature and vacate - their holes were never filled in the first place.

Maybe "procrastination" isn't the term I would prefer to use; I suspect "delayed gratification" would be a more accurate, or at least more respectable, way of describing why my garden always looks so much better in the fall than in the spring or summer. There are more than a few good reasons for this, but the prevailing theory is something I call the "Black Tape Phenomenon," or "Stuff Happens."

The black tape phenomenon

Let me give you an example of how this works: Last year a rat found its way into our kitchen, and feasted in our aquarium on baby toads, as well as on the crickets, mealworms and similar smorgasbord items laid out for the anole lizard that lived on the kitchen curtains. Well, we learned. *This* spring the critters are safely rat-proofed in miniature meadow and forest ecologies. Each terrarium is more fun to watch than the Nature Channel, but they do render the windowsill unavailable for starting seeds. So now I have to look elsewhere for growing space.

Somewhere in the depths of the storage room is the light unit. With a little cleaning up it should suffice for starting seeds, if only I can find it and clear a place on the worktable to set it up. With a little work I should be able to locate it by climbing over the canning supplies (so **that's** where the baby clothes went!) and moving 16 boxes of computer parts aside. Triumphant, I carry the fluorescent tube assembly to its assigned space, which need only be vacuumed a bit to be ready. Plug in the shop vac, throw the switch . . . and every light in the downstairs goes out. Several fuses later, I discover the problem: frayed insulation in the cord to the vacuum. Easy enough to repair, if only I could lay my hands on some black electrical tape. But of course there's none to be found. And considering I have about five minutes per day of allowable time for "Sally" projects (as opposed to "kid" projects and "work" projects and emergency "house" projects), it will probably be a few days or more til I remember to get it.

For want of black tape, my seeds are six weeks late in getting started.

This isn't such a bad thing, though. The ground is really much warmer in July, and those afternoon tropical thunderstorms make the warm-season crops feel very much at home.

The neighbors wanted their yard back

We live in a rowhouse, and share our small backyard with two other houses, both of which have been empty for most of the last 15 years. By "share" I mean I take over

all of the available space for satisfying my growing concerns. Every few years the owners appear and take exception to my grapevine covering the back of where their house used to be. Well, heavy pruning of early grapes in late June (removing all of the grapes and a good bit of the leaves) produces a huge surge of green growth and even encouraged a second flowering. Despite the fact that they're programmed to ripen in late July, this year I'll have grapes to exhibit at the Harvest Show (see page 6 for dates and place).

My eyes are bigger than my belly

No other gardener has **ever** suffered from this, so I'm forced to explain. Can't choose between marigolds and salvia? Buy both! Can't decide which variety of tomatoes to grow? Start them all! And then Doreen offers you four more, plus some paprika peppers? Of course you'll take them! Just put them in the yard. The beds are full, the paths are full, the bench is covered, there are plants temporarily stuck in hanging baskets. Soon the dog can't even find a place to sit down. Did someone forget to remind me that my garden measures 10 ft. by 20 ft., and the soil's not turned yet. Well, some of these plants will have to wait their turn before they get planted.

Karmic debt

There's a part of me that doesn't want to garden, that needs the disorder of nature, that ordered disorder that makes the same plants grow in different places, different plants in the same places, the jumble of colors, the mish-mosh of textures. Whoever said that colors can clash never saw what comes up voluntarily every spring in my garden. The blue, pink and lavender of Miss Florrie's larkspur, the pinks of Bouncing Bettie soapwort from Nanny Walker, Mrs. Guimont's blue and yellow johnny-jump-ups, the orange California poppies from Kate's West Coast honeymoon. Each one has a history, a fond memory of gardeners passed on. Unfortunately, in my garden these gorgeous plants are all weeds, and they always come up where it's least convenient in my small garden. That means I have to wait for the parade-of-memories to finish its show before I can plant my own choices. After a few years of



Lettuce and other greens grow equally well spring or fall. These plants planted in August mature in the cool weather of September and October.

Rules for "Delayed Gratification" Gardening - (SAVE FOR NEXT YEAR)

There are several things to remember when shuffling off the mortal coil of compulsive, scheduled gardening. I have refined these through many years of practice.

- Don't try to manipulate the perennials. They already know what they're doing, and do it quite well according to their own internal clock. You can, however, often coax them into a second bloom if you prune immediately after their flowers fade. This works well with delphinium, baby's breath, yarrow, shasta daisies, coreopsis, hollyhocks and most perennial herbs; less well with echinacea, and rudbeckia (just deadhead these); and not at all with daylilies and most iris. (There are, of course, some exceptions, but then, there always are with everything.)
- When planting seeds in the heat of summer, do two things. Dig the hole deeper than required with spring planting, and water the hole well before planting the seeds. Cover the seeds with dry soil. Planting deeper will let the seeds sprout in slightly cooler soil than they would closer to the surface. Soaking below the surface keeps the water from evaporating before the seeds can absorb it and sprout.
- Do the same when planting transplants of either vegetables or annuals, for about the same reasons.
- Penn State's Urban Gardening Program has a handout called "The Procrastinator's Guide," which spells the absolute last date you can plant most vegetables. Call the GardenPhone at 215-471-2224 for

your own copy.

- Some rules never change: plant after the heat of the day whenever possible, or before a rain. And always take a water bottle to the garden with you, for yourself, not the plants.
- **Water like crazy.** Manipulating the calendar won't work unless you can convince your plants you won't now leave them to the mercies of nature. A little liquid fertilizer every week or so won't hurt either, once the plants start to get established (put out new growth).
- Row-cover cloth is a fantastic invention for keeping cool-season crops cool when planted in August. These (cole crops, greens, root crops) do better in full sun rather than in shade if you can keep their roots cool. For some reason they are very happy under this white cover, but when planted in actual shade, say, under a shrub, they stretch to reach the light. Row cover can also be used to pull late bloomers through the first few cold spells into the Indian Summer. You can buy row cover cloth at most garden centers: I bought mine under the brand name Reemay.
- When planting annuals that have been in market packs forever, prune them severely, especially if they have bloomed. They have been growing under tremendous stress, and need to be shocked into putting out new growth. This, of course, leads to the next caveat:
- **Expect some losses.** You can't expect to garden without guilt when you're breaking this many rules.

Sally McCabe

building up this kind of karmic debt, it's best to swap plots with another gardener whose memories you don't share. Employ the slash-and-burn technique of soil prep, and leave the spirits to fend for themselves in the borders and in everybody else's plot.

Here are a few more "stuff happens" that delayed the start of my growing season:

Tornadoes didn't touch down in Northern Liberties. The winds did, however, kick up quite a row and pick up lawn furniture and plastic sandboxes from backyards on our block, shuffle them in mid-air, and deal them all into my yard. On top of my flats of seedlings, of course. Oh well, there are plenty more where they came from.

The dog developed a taste for plastic. In fact, he ate all the labels from my heirloom tomato plants, leaving them nameless. Then, instead of planting one or two of each variety, I had to negotiate for enough space for every blessed nameless plant, to make sure I really **did** plant at least one of each.

We can't afford pizza on Thursdays anymore (or any night, for that matter). This goes hand-in-hand with **They put The Simpsons on at 6:30.** In ancient days we got pizza delivered every Thursday, rather than cook dinner. This left enough time afterward for the kids and I to go to the garden for a little social watering and weeding. Poverty ended that free time, and The Simpsons absorbed my able-bodied assistants.

Because of my new and improved system of gardening, I expect I'll have the advantage over most of you at the Harvest Show this month, with more quality specimens to choose from. And I also suspect I'll keep my advantage for several years to come. It will take you a *long* time to recover from the stigma attached to not having ripe tomatoes by the Fourth of July.

Sally McCabe gardens with many compulsive calendar addicts, a plastic-eating dog, and several other late-bloomers at Seedy Acres, a community garden in the Northern Liberties section of the city. She does *most* things in a delayed manner, but has very good excuses for that, too.

A Garden Writer's Perennial Wish List



by Patricia A. Taylor

photo by Patricia A. Taylor



One of my greatest pleasures as a garden writer is being able to tell many people about superb, underutilized plants. One of my major frustrations is finding commercial sources for these plants.

In one sense, dear reader, you are part of my problem. It's up to you to ask garden centers to increase their offerings and, rather than concentrate on 15 different colors of impatiens, to broaden their palette. If you don't ask for little-known but truly lovely and easy-care plants, you won't find them because these businesses can only afford to feature plants that customers will buy.

My wish list, then, is twofold. I want more people to use some beautiful, long-blooming perennials. And I want more garden centers to offer these undemanding garden gems.

Here, in alphabetical order by botanical name, I offer my list of five perennials that deserve wider attention.

Umbellatus aster (*Aster umbellatus*). This has such an ugly common name — flat-topped aster — that I use one more closely related to its botanical nomenclature. Hardy throughout Zones 3-8, the white flowers on this aster start to open in mid-August and then bloom for up to six weeks in my Princeton, New Jersey, gar-

Umbellatus aster blooms for six weeks, starting late August. It can be cut back in June to form a 2- to 3-ft.-tall hedge or it can be allowed to soar to almost 7 ft.



Left: Poppy mallows thrive for weeks in sun or bright shade. For a colorful September display, the author allows poppy mallows to wander through her planting of 'Alice Haslam' dwarf asters (*A. dumosus*). **Above:** Despite a series of light frosts, Mexican daisies continue to bloom in the author's early November garden. Their first flowers opened in June. While a summer drought browned the author's lawn, the Mexican daisy remained fresh and floriferous.

34

den. Bees and other beneficial insects swarm around the thick clusters of blossoms, so that they vibrate not only with color but also activity. Neither insects nor mildew affect the foliage.

Umbellatus aster spreads slowly by rhizomes. The clumps, however, do not get as thick or as woody as those of New England asters (*A. novae-angliae*) and are easy to divide in spring with a spade. As with most asters, this grows in full sun to bright, part shade.

To me, however, the real bonus for this plant is that it can be used in many different garden situations. In early June, I whack back my original planting to less than 12 inches. By Labor Day, I have a 2- to 3-ft. tall, unstaked hedge of white flowers. In another location, I placed a clump between a latticed fence and a 'Diana' rose-of-sharon (*Hibiscus syriacus* 'Diana'). Here, umbellatus aster soars unstaked to almost 7 feet. Propped up by and mingling with 'Diana', the two form a magnificent contrast of white flowers in late summer.

Poppy mallow (*Callirhoe involucrata*). This sprawler — some might even classify it as a groundcover — features beautiful wine-red, poppy-like flowers. Its dark green, deeply lobed foliage is similar to

available at vendors outside. With that, several people promptly left the room and — as I later learned — immediately bought up the entire supply. That's how most people react when they come across this undemanding plant.

Hardy throughout Zones 4-8 (and perhaps even greater), the gorgeous flowers on poppy mallow start to bloom in spring through early summer, depending on geographical location. In an open, shady location on my property, the plants will flower for about three weeks. In a bright, sunny spot, they beguile passersby with more than two months of enchantment.

I have seen it paired with *Ruellia* (*R. humilis*) in a Connecticut boulder garden ("rock" would be too gentle a description for this setting). The two spill over sun-baked, unwatered, gray rocks for a stunning summer color combination. Through sheer happenstance, I have placed one clump next to a planting of 'Alice Haslam' (*Aster dumosus* 'Alice Haslam') and the color match is just about perfect.

Mexican daisy (*Erigeron karwinskianus*). Noted British horticulturist Will Ingwersen cited this in his 1975 book on *Classic Garden Plants*, and European breeders have been tinkering with selec-

tions ('Blutenmeer'). Still, it's almost impossible to find Mexican daisy in East Coast garden centers. It appears, however, to be popular on the West Coast. In Palo Alto, for example, you will find it forming a charming 5-in. groundcover in the tree-canopied strip between sidewalk and street.

Technically perennial only to Zone 7, Mexican daisy often self-seeds beyond that range (to Zone 5 at least) and has become naturalized throughout Spain. In my garden, it repeatedly produces a profusion of dainty, white daisy-like flowers in full sun from late May through heavy frosts. Extremely neat and undemanding, the flowers fade to pink before disappearing from view.

In my lectures, I often show a slide of this plant flowering away on the edge of a garden wall. Behind it is a mass of brown grass, the victim of a summer drought. The contrast between the unwatered grass and the similarly unwatered but robustly lush Mexican daisy is striking and enough to convince all that they show grow it — if they could only find it commercially.

American jacob's ladder (*Polemonium reptans*). While you will find small, native plant mail-order nurseries featuring this plant, it is extremely difficult to locate among the offerings of larger establishments. That's a shame because it is so much more appropriate for our gardens than its European and more widely sold cousin *Polemonium caeruleum*.

Hardy in Zones 3-8, this shade-loving plant bears 8- to 20-in. stems that are covered with dainty blue flowers for up to six



weeks in early spring. Because they are shorter and bloom earlier than their European relatives, the plants neither

sprawl nor suffer from the heat and humidity that are often features of late spring and early summer weather. Once the flowers fade, the dark green, almost fern-like foliage is handsome as a border edge.

I always emphasize in my lectures that this is a great cut flower. It lasts for a week or longer, in unchanged water, in my arrangements. And as the flowers sit there, they slowly fade from blue to a warm white. It is also a superb pot plant. One flourished for six years in a container, without fertilizers or pesticides and was only transplanted because the clay pot cracked during a difficult winter.

The *coup de grace* in my talks: This plant is the last one on a property that deer will eat.

Hoary skullcap (*Scutellaria incana*). When Buddy Hubich at Kentucky's Bernheim Arboretum recommended this perennial for my book on *Easy Care Native Plants*, I decided to try it for two reasons: (1) printed information about the plant was so sparse that I knew I needed some hands-on experience to describe it and (2) its attributes were just what I seek — long-blooming and no maintenance.

What a delightful addition the 2- to 3-ft. tall, airy flower spikes have been to my summer gardens. My only problem is that the royal blue appears as lavender in my slides. Native to dry open woods throughout the East, this perennial grows in full sun in my garden and will do the same throughout Zones 3-9. Neither pests nor disease seem to bother with it.

Above left: The lovely blue flowers of American Jacob's ladder decorate early spring shade gardens for up to six weeks. **Above:** The talents of a professional photographer are needed to portray the long-lasting lovely blue flowers of hoary skullcap (*Scutellaria incana*).

Sources

Umbellatus aster (*A. umbellatus*):
 Prairie Moon, Primrose Path
 Poppy mallow (*Callirhoe involucrata*): Primrose Path
 Mexican daisy (*Erigeron karvinskianus*): Fairweather Gardens
 American Jacob's ladder (*Polemonium reptans*): Prairie Moon, Sunlight Gardens
 Hoary skullcap (*Scutellaria incana*):
 Primrose Path

Fairweather Gardens
 P.O. Box 330
 Greenwich, NJ 08323
 (609) 451-6261
 Catalog: \$3

Prairie Moon
 Route 3, Box 163
 Winona, MN 55987
 (507) 452-1362
 Catalog: \$2

Primrose Path
 R.D. 2, Box 110
 Scottsdale, PA 15683
 (412) 887-6757
 Catalog: \$2


Sunlight Gardens
 174 Golden Lane
 Andersonville, TN 37705
 (423) 494-8237
 Catalog: Free

To increase demand for this plant, I offer the following suggestions to the nursery trade: hire a photographer who can capture the lovely color and change the popular name to 'Summer Blue'.


Interested in one or more of these great perennials? The box on this page gives mail-order sources for each. However, if you call your garden center now and tell them you would be interested in any one, they might be able to track it down for you by next spring.

Remember, economic laws hold true in gardening also. Where there is a horticultural demand for a product, there will be a horticultural supply. And all gardens will be the richer for it.

Patricia A. Taylor's colorful shade garden in Princeton, New Jersey, incorporates many of the trees, shrubs, bulbs, and perennials described in her books on *Easy Care Native Plants* (Henry Holt, N.Y., 1996), *Easy Care Shade Flowers* (Simon & Schuster, N.Y., 1993), and *Easy Care Perennials* (Simon & Schuster, N.Y., 1989).



The Finicky Delphinium

 by Virginia Trosino

For three years I've tried to grow delphiniums in my Center City Community Garden plot. They would never grow properly; they'd dry out and die before any blossom buds appeared.

"Never again," I said, "I just don't have the knack."

This spring I saw an economy pack with three good-looking little plants. It was cheap enough, so I bought it.

This time I planted them in a flower pot in my alley of a yard. Much to my surprise they started to grow and looked healthy to boot. Blossom buds began to appear. Every morning I'd go out with my cup of coffee and stare at them. It was obvious that the plants liked my cool semi-shaded alley better than the hot, dry Community Garden plot. How gratifying. How delicious. Of course, being in the alleyway with other flower pots, they were watered almost every day.

Since this picture was taken, more buds have appeared and more blossoms as well.

I don't know whether I will ever be able to do it again, but, be assured, every year I will plant delphinium in the same spot, in the same pot. Maybe these will winter over. Dare I hope? Who knows what these finicky princesses will do.

•

Virginia Trosino, chaired the Greening Committee of Washington Square West Civic Association responsible for planting more than 300 trees in the community. She organized the three community gardens in Washington Square West, which collectively has 80 plots tended by 140 gardeners

photo by Ira Beckoff

LETTERS
TO THE EDITOR

“Taylor Your Garden . . .”

I don't know what stroke of good fortune brought the May issue of *Green Scene* to my breakfast table today, but I am most grateful for its arrival.

I have just read the delightful article on Len Taylor's creative organic gardening techniques ["Taylor Your Garden for Perfect Vegetables" by Art Wolk]. I am 70 so will not have time on my side to build such loam, but I did start composting kitchen waste last year.

My question to you is just how did Len hook up a kitchen sink disposal outdoors safely and does he not allow some deteriorating time before putting it directly into his garden?

In these days of fast food drive-thrus and frozen food, it was a great source of renewal to read of such a creative, joyous person.

Thank you for sharing his knowledge and experience with all the readers of *Green Scene*.

Florence Olson

Art Wolk responds:

Given Len Taylor's history and capabilities, it was an article begging to be written.

Regarding his garbage disposal, it is indeed located in his garden, sitting out in the open, with electricity being supplied from wiring coming from his house. Len applies the disposal's effluent, which he catches in a bucket, directly around his plants. It may sound a bit unorthodox, but his results speak for themselves.



CORRECTION:

Annual Fever: Annuals are Hot in 1998

A name like Gazbera can lead one astray when it comes to parents, and we cited gazania and gerberas in our article entitled "Annual Fever: Annuals are Hot in 1998," (*Green Scene*, May 1998, page 8). We've got it straight now. Credit for this offspring goes to a bigeneric cross between *Venidium fastuosum*, *Arctotis breviscapa [speciosa]* and *A. venusta [stoechadifolia grandis]*. The hybrids are correctly called *Venidium arctotis*. This is still a smashing cape daisy one should try. Iridescent flowers in red, orange and pinks and silvery foliage grace a plant that loves the sun and is drought tolerant.

Cheryl Monroe and Cindi Kistler

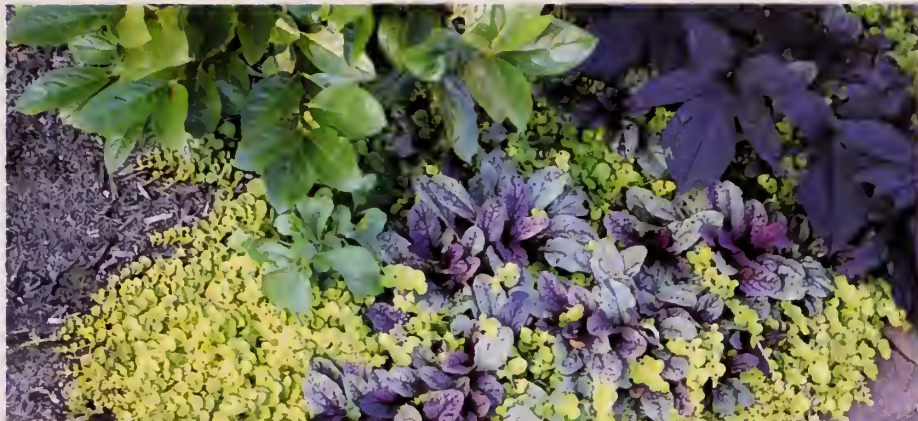


photo by J-P Malocsay

Lysimachia nummularia 'Aurea' (across front of bed).

ALERT:
Promising Perennials
Arum italicum

I'm sure I am not the first to point out that the use of the word "yummy" in the caption to *Arum italicum* berries (*Green Scene*, March, 1998, page 12) is inappropriate, since this suggests they are edible and delicious to eat. Indeed, the berries are considered poisonous to humans. Even the sap can be a skin irritant.

Derek Fell
Gardenville, Pa.

Editor: Whoops, the author meant "yummy looking."



Lysimachia nummularia 'Aurea'

By the time this gets to print I hope that many of your readers are seeing *Lysimachia nummularia* 'Aurea' covering ground space.

Its flood of gold should not alarm owners of precious metals futures or gardeners fearful of invasive ground covers. This *Lysimachia* spreads a wonderful, manageable carpet and beautiful companionable foil even for low-growing gems like *Ajuga*.

As you report in the March '98 coverage of the Perennials for the Landscape Industries Conference, I use this beauty in containers. But I also treasure it by the yard in beds.

The caveat to add would be that this gold can tarnish in hot summer sun, though steady moisture may defend it even there.

J-P Malocsay

An Invitation to Plant Societies
SEND US YOUR PLANS FOR 1999

We will publish information about one major plant sale and one major event for each area plant society based in the Mid-Atlantic area from March 1, 1999 through December 1999. Send the information to Erin Fournier (*Green Scene*, PHS, 100 N. 20th St., 5th floor, Phila., PA 19103-1495.) **Deadline: Oct. 20, 1998.** Please use the following format:

	Event #1 — Major Event	Event #2 — Plant Sale
Name of Event	_____	_____
Dates	_____	_____
Time	_____	_____
Location	_____	_____
(full address)	_____	_____
	_____	_____
Fee, if any	_____	_____
Contact person	_____	_____
Address	_____	_____
	_____	_____
Phone Number	_____	_____

AVANT GARDENS creates water features, ponds, waterfalls and stream renovation. Small bridge building or renovation of existing or old features. We can install a garden with the sound of water that every garden needs. We also specialize in native plantings. We've got more than 20 years' experience and a landscape architect to design your project.

Call for our free brochure and a consultation now:

(215) 634-6332 or (610) 566-1579

PINE NEEDLE MULCH FROM THE SOUTH SUPERIOR TO SHREDDED BARK

- Less work to apply
- More nutritious to plants
- Better weed control
- Longer lasting
- Competitively priced

CALL AND LEAVE ADDRESS FOR FREE
SAMPLE 610-593-7333
WE SELL WHOLESALE AND RETAIL

GARDENERS! Please visit our website at www.embroideryarts.com for unique embroidered gift items. **Intarsia Arts** 17 Fourth Avenue, Nyack, New York 10960
1-888-238-1372

Rare Antique Flower Prints 17th and 18th Century Hand Colored and Very Decorative

Nesta Parry
8862 Towanda Street Hours by Appointment
Phila., Pa. 19118 (215) 247-3925

HANDCRAFTED IRON GARDEN STRUCTURES

Arbors, Trellises, & Gates
in the tradition of elegance,
beauty and permanence.
Full Color Catalog \$3

The Painted Garden, Inc.
304 Edge Hill Road
Glenside, PA 19038
(215) 884-7378

DON'T MISS

The Garden Shop in the carriage house at historical Beechtree Farm located near the quaint village of Strasburg in Lancaster County. **Things to be discovered:** Real granite troughs, antique vases, unusual perennials & annuals, bird & butterfly houses, beautiful gardens, an antique shop and more! **It's worth the trip!** For information and directions call 717-687-6881. **Bring a blanket and have a picnic.**

A Gardener's Eden for Sale

Former home of sculptor Wharton Esherick. Unspoiled 1839 stone farmhouse with later additions and small barn on 3 acres lawn and woods. Tredyffrin Twp. (610) 644-9199.

GRACIE'S 21ST CENTURY CAFE

Fresh, Natural Gourmet Dining
with just a hint of decadence
Dinners Wed. - Sat.

MANATAWNY ROAD, PINE FORGE, PA
Directions, reservations,

& an unforgettable evening: **(610) 323-4004**

GREENHOUSE CONSTRUCTION

Sales and Service

Janco, Lord & Burnham and more.
Call Robert J. LaRouche at
Glass Enclosures Unlimited
(610) 687-2444

HERITAGE STONE & MARBLE

We are an installation and restoration company who emphasizes long-lasting quality with outstanding craftsmanship. FLAGSTONE, BRICK; patios and walkways COBBLESTONE edging and paving STONE walls, RETAINING walls, MARBLE, GRANITE; floors, walls, countertops.
(215) 393-8965 Upper Gwynedd, Pa.

LINDA CORSON LANDSCAPE DESIGN

- Consulting
- Plans
- Supervision

Registered Landscape Architect
Member ASLA 215-247-5619

David Brothers
BEAN ROAD NURSERY
Landscape Architects, Builders
and Nurserymen

Providing the Fine Art of Garden
Construction and Landscape Restoration

QUALITY SERVICE WITH COURTESY
AND RELIABILITY

EDGAR and KIM DAVID
(215) 247-2992 (610) 584-1550 (610) 525-3232

GARDEN DESIGN - Design and installation of specialty gardens including perennial borders, herb, kitchen and English cottage gardens. **CAROL MANICONE** (215) 348-4830.

AFRICAN VIOLETS

Over 100 varieties. Catalog \$1.00.
Greenhouses open daily & Sunday afternoon.
TINARI GREENHOUSES, 2325 Valley Road,
Huntingdon Valley, PA 19006 **(215) 947-0144**

AVANT GARDENS

Landscape design, maintenance
and construction

Over twenty years of experience
Joseph Slane, Landscape Architect
Specializing in residential projects
For free consultation or free brochure
Call (215) 634-6332 or (610) 566-1579

IS YOUR GARDEN BORING OR EXCITING?

Exciting = Well designed, well maintained, well furnished. Let us help you with the latter. Over 1000 kinds of new introductions, uncommon native species and other hard-to-find plants your local nursery won't know. **WOODLANDERS, Inc.**, 1128 Colleton Avenue, Aiken, S.C. 29801.
Mail Order catalog \$2.00.

NATIVE PLANTS! Create wildlife habitat with plants from Georgia Wildlife Federation's *WingSong* catalog. Shop on-line at www.gwf.org/sales/plant.htm or call (770) 929-3350 for plant list.

MEADOWBROOK FARM

For The Better Things in Gardening.

Choose from a wide variety of foliage and blooming plants, garden statuary, fountains and unique gifts year-round. Annuals, perennials, ornamental grasses and Christmas items stocked in season.

Workshops and lectures are available to horticultural groups on many of our specialties including: faux finishes, topiary, holiday evergreen decorations, patio pots and basket combinations.

MEADOWBROOK FARM

1633 Washington Lane
Meadowbrook, PA 19046
Mon-Sat 10-5
(215) 887-5900

BARN RESTORATION

We specialize in restoration of
Carriage Houses, Barns and Springhouses.
Custom Cedar Decks, Carpentry and Gazebos.

MARK BESTERMAN
(610) 582-9785

TREE TRANSFERS, INC.

Large Tree Transplanting and Sales
Machine and Specialized Hand Digging
Dealers & Locators of Large Horticultural Specimens
Mature Screening and Shade Trees
Assessing and Renovating Mature Collection
and Estate Gardens
Plant Material Purchased
(215) 635-2310

Elizabeth Schumacher's GARDEN ACCENTS

Thousands of antique and
contemporary garden ornaments.

Come see. You'll be amazed!

Open Tues-Sat 10 to 5
or by appointment

Call **(610) 825-5525** for information.
4 Union Hill Rd., W. Conshohocken, PA

Michael Bowell, PHS member and Flower Show exhibitor, invites you to his shop . . .

FLORA DESIGN GALLERY

a gallery of orchids and fine crafts
for the home and garden
on Kimberton Road in the village
of Kimberton, Pa.

(610) 933-2289

Tuesday - Saturday: 11:00 - 5:30
Sunday: 11:00 - 3:00

HOW TO ACHIEVE A GOLD MEDAL GARDEN

Start with high performance plants from Mostardi's Nursery. We feature an extensive selection of award winners from the PHS Gold Medal Award program, in addition to our inventory of exceptional quality plants & garden accessories, including:

- Foliage & Flowering Houseplants
- An in-depth selection of Perennials, Annuals & Roses
- Trees, Shrubs, Aquatics & Grasses
- Garden Accents & Planting Supplies

MOSTARDI'S NURSERY

4033 West Chester Pike
Newtown Square, PA 19073
(610) 356-8035

We are open year-round

HARVEST HAPPENING AT WATERLOO GARDENS

Delaware Valley's Largest Garden & Gift Center
GARDENING HOW-TO WEEK - Sept. 17 - 23
DECORATING HOW-TO WEEK - Oct. 1 - 7
Please call for schedule of classes, workshops, demos

Exclusive Animated Walk-through Exhibit
"RAINFOREST ADVENTURE"
opens September in Exton

50-ACRE NURSERY

Award-Winning Landscape Design

- Over 1500 cultivars of Perennials
- Over 100 Herbs
- Over 125 varieties of Tulips
- Over 60 varieties of Daffodils
- Over 75 varieties of Chrysanthemums
- Over 150 cultivars of Daylilies
- Over 50 cultivars of Ornamental grasses
- Over 60 cultivars of Iris
- 125 varieties of Rhododendrons (including 70 varieties of Azaleas)
- Over 100 varieties of Roses (plus Mini's and Meidilands)
 - Over 100 varieties of Herbs
 - Rare Specimen Plants
 - Orchids • Bonsai • Topiaries
- Bird Feeders • Bird Houses • Bird Seed
 - Christmas Shop
 - Unique Bridal Registry
 - Fabulous Flower Shop
- Exquisite Gift & Gourmet Shops

OCTOBER IS COLLECTIBLE MONTH:
Collectible Seminars every weekend!
Sign up to win valuable collectibles!
Many collectibles on sale all month!

- WATERLOO GARDENS -

Two Locations - Open 7 Days a Week
Devon - 136 Lancaster Ave. (610) 293-0800
Exton - 200 N. Whitford Rd. (610) 363-0800

Hill Co. - Outdoor Furniture Specialists

An outstanding selection of outdoor furniture with distinctive designs in aluminum, wrought iron, teak, and all-weather wicker. Wind chimes, statuary and fountains galore!

8615 Germantown Ave.
Chestnut Hill (215) 247-7600

Aquascapes Unlimited

"The most complete wholesale source for native herbaceous wetland and ornamental aquatic perennials." \$100 Minimum.

Services include earth pond management, design, installation and consultation.

For info call (215) 766-8151 Pipersville PA

UNUSUAL PLANTS

HYDRANGEAS over 50 exceptional & beautiful varieties. **Many** other rare & unusual trees, shrubs and vines. Sales east of the Rockies only. Catalog \$2 (refundable with order). Wilkerson Mill Gardens, 9595 Wilkerson Mill Road, Palmetto, GA 30268.

GARDEN RETREAT \$798,000

Stately stone colonial (4Br, 3Ba) in northside **Bryn Mawr**. Architecturally detailed family room/library addition by Jouko Ilvonee opens onto large flagstone terrace & gorgeous private garden designed by **Mary Hopkins** with secluded pool. Call for appt. Ginny Monaghan - Fox & Roach Realtors - (610) 658-5324.

BRIAN J. TEMME TREE SERVICE

•Quality Tree Care

- Pruning, Trimming, and Removals
 - Fertilization, Disease and Insect Control
 - Cabling and Stump Removal
- (215) 572-5665 or (215) 657-0555

RARE & UNUSUAL PLANTS

- Specimen plants • Pond plants • Bonsai
- Orchids • Hardy cacti • Tropicals
- Sculptured trees and shrubs • Perennials
- Unique Flower and gift shop.

MUTSCHLERS' FLORIST & RARE PLANTS

1-800-242-9438

10 miles west of Pottstown, on Rte 422 at Pineland Rd., Birdsboro, Pa.

Gardens of Provence with Louisa Jones

April 6 - 12, 1999

Join the Morris Arboretum, Garden Adventures and renowned garden expert Louisa Jones for a remarkable journey through the romantic countryside of Provence, France. Visit unique and private gardens of top designers. Each night return to the elegantly restored 18th-century Hotel de la Mirande. Registration due October 31, 1998. Call Terry Wallace, (877) 323-3300.

Fine & Unusual Trees including *Kalopanax pictus*, *Parrotia persica*, *Maackia amurensis*, *Tilia petiolaris*, *Taxodium ascendens* 'Prairie Sentinel' not to mention ornamental pear, plum & cherry trees. *Quercus macrocarpa*, *Acer rubrum* cultivars ready to color up for fall! PHS Gold Medal winners *Acer griseum* & *Stewartia pseudocamellia* var. *Koreana* for excellent fall color and winter bark characteristics.

Continuing Education. Call or write for a complete listing of classes and dates. Fall classes will include 'Harvest of Herbs,' a 5-session class on the harvest of herbs for culinary, fragrance and arranging presented as hands-on workshops; 'Landscape for the Homeowner' 7-session course; 'Herbed Vinegars' on session where you make herbed vinegar in a hand-blown antique bottle (included). There are too many other classes and events to list, please call or write for more information.

Don't miss our annual **Harvest Festival Weekend** October 9 & 10.

Triple Oaks Nursery & Herb Garden
2359 Delsea Drive - P.O. Box 385
Franklinville, NJ 08322
(609) 694-4272

25 min. from Phila. bridges - take 42 or 676 S to Route 55, take exit 43, left at 1st stop, right at 2nd stop, 1.5 miles on the right.

REED'S WOODS, INC. QUALITY WORK AT A FAIR PRICE

Custom Builder
Restorations, Remodeling
Greenhouses
Springhouse Restorations
Decks, Carpentry & Landscape Structures
Call for Free Estimate
Jamie Reed
2125 Bodine Road
Malvern, PA 19355
(610) 827-9663

A CONSUMER GUIDE TO LOW VOLTAGE OUTDOOR LIGHTING
is available without charge by contacting
LANDSCAPE LIGHTING 800.569.9985
or visit our website: www.sitelights.com

A Garden is for All Seasons

Natural Landscapes with appreciation for Native materials and qualities.

Stone work. Lighting

Perennial Woodland and Water Gardens

DESIGN RENOVATION CONSULTATION

ANDREW WELSH & Associates

Skippack Village
610-584-5300

Quality Koi Company, Inc.

322 N. Broad Street
Philadelphia, PA 19102-1015
(215) 988-9723

Philadelphia's newest and most innovative pond store. Everything for the koi and pond enthusiast. Visit our store.

GEORGIA PLUME *Elliottia racemosa*

Extremely rare, summer-blooming shrub. Southeastern native, hardy in Delaware Valley. Established plants from one-gallon pots. Send \$25 plus \$5 S&H to:

Atlantic Star Nursery
620 Pyle Road
Forest Hill, MD 21050
(410) 838-7950

Attention:

Landscapers, Nurserymen, Homeowners:

- We serve the volume buyer as well as the "one-of-a-kind" seeker.
- 180 acres of field-grown conifers, deciduous trees and shrubs in enchanting Chester County.
- Gift certificates for all seasons.
- RETAIL & WHOLESALE EST. 1965.
- Christmas trees (balled + burlapped or cut): Douglas Fir, Fraser Fir, Colorado Spruce, and Concolor Fir (limited).

SHANAHAN'S TREE FARMS and NURSERIES

2240 Beaver Dam Road
HONEYBROOK, PA 19344
(610) 273-3318

Are you seeking to develop an innovative and exciting garden or perhaps searching for a way to maintain an existing garden?

- Container Plantings
- Perennial Borders
- Shrubs and trees
- Annuals
- Butterfly Gardens
- Water Gardens
- Native Species
- Unusual Plants

Fine Garden Creations is a local garden design, installation and maintenance company with extensive horticultural experience in the Delaware Valley. Our trained and experienced professional staff have national and international experience. We are small enough to provide the personal touch and large enough to get the job done.

Fine Garden Creations

P.O. Box 445
Swarthmore, PA
19081-0445

Phone: 610-328-0985 Fax: 610-328-4850

Advertising copy should be submitted 8 weeks before issue date: November, January, March, May, July, September. Minimum rate \$34. Charges based on \$8.50 per line. Deduct 10% for your second consecutive ad, using same copy. All copy should be accompanied by check made out to PENNSYLVANIA HORTICULTURAL SOCIETY and sent to Lauri Brunton, GREEN SCENE, 100 N. 20th Street - 5th Floor, Philadelphia, PA 19103.

Pelargonium 'Miss Burdette Coutts' is a "silver tricolor," with a white edge instead of a yellow edge found on "golden tricolor" varieties like 'Mrs. Pollock' and 'Mr. Henry Cox'. See page 5.
photo by Adam Levine





GREEN SCENE

18 27

THE PENNSYLVANIA HORTICULTURAL SOCIETY • *Nov./Dec. 1998* \$2.75



The Beauty of Late Autumn
Great Tips from an English Garden Designer
The 1999 Gold Medal Plant Winners
Meet the Seed Savors
A Fresh Look at Tulips

C O N T E N T S

3. Editor's Page

4. COVER: Elegy For Autumn

Peter Landry muses on the beauty of gardens in late fall. In his eyes, it's one of the most enchanting seasons of the year.

6. The Life and Death Of A Beloved Elm

Marby Sparkman remembers a towering elm tree, and the effect it had on her family and garden.

8. Time For Tulips

Dorothy Noble shows us an array of tulips that is sure to dazzle the eye. Go grab your bulb planter!



12. Garden Design... English Style

Pete Prown interviews British garden expert Alison Evans and gathers her insights on good design and interesting plants, as well as a few of her "secret tricks."

16. Out Of Your Gourd, Santa?

Vickie Mower Lashley explains how to jazz up your Christmas tree with charming, handmade ornaments made from gourds. You'll be amazed at the results.

20. Going For The Gold

Bored of the standard garden fare? Richard Bitner unveils the three winners of the 1999 PHS Gold Medal Plant award, each of which is an underappreciated woody specimen that will thrive in our temperate climate.

26. Glorious Grasses

Gwynne Ormsby treats us to a few gems from the ornamental grass world. If your garden doesn't have "four-season interest" yet, this article will help you get started down that exciting path.

28. Save The Seeds

Adam Levine gives us a tour of Heritage Farm, home of the Seed Savers Exchange. SSE is a company whose sole mission in life is to preserve old heirloom seeds and pass them on to the next generation through their famed catalog.

33. Letters to the Editor

34. Classified Advertisements



HOURS: Sundays 8 am to 6 pm
Monday - Friday 10 am to 9:30 pm
Saturday 8 am to 9:30 pm
TICKETS: GENERAL ADMISSION
Weekends (Sat. and Sun.) Adults: \$18
Weekdays (Mon. - Fri.) Adults: \$16
Any Day Children 2 - 12: \$8
GROUP TICKETS - May be purchased by mail
Nov. 1998 through Feb. 1999.
Minimum 10 adult tickets or \$155.00
Adults (any day): \$15.50 Children 2 - 12: \$8
Flower Show information call 215-988-8899.

Produced by THE PENNSYLVANIA HORTICULTURAL SOCIETY
Presenting Sponsor PNC BANK

Front Cover photo by J. Shaw / Bruce Coleman Inc., New York

GREEN SCENE

Editor
Pete Prown

Publications Associate
Lauri Brunton

Publications Assistant
Erin Fournier

Art Design
Baxendell Graphics

Publications Committee
Mary Lou Wolfe/Chair
Kathryn S. Andersen
Richard L. Bitner
Walter G. Chandoha
Judy Foley
Charles W. Heuser
Gene Jackson
Anthony A. Lyle
Patricia McLaughlin
Robert McCracken Peck
L. Wilbur Zimmerman

Printer
ALCOM Printing Group, Inc.



THE PENNSYLVANIA HORTICULTURAL SOCIETY

100 N. 20th St.
Philadelphia, PA 19103-1495
(215) 988-8800

Chair
Ann L. Reed

President
Jane G. Pepper

Executive Vice President
J. Blaine Bonham, Jr.

PHS Membership Information
Linda Davis, (215) 988-8776

Classified Ads
Lauri Brunton, (215) 988-8768
lbrunton@pennhort.org

Subscription Services
Erin Fournier (215) 988-8769
efournie@pennhort.org

Horticultural Hotline
(215) 988-8777, Monday through Friday,
9:30 to 12
[closed in December]

Web Site
www.libertynet.org/phs

GREEN SCENE (USPS 955580), Volume 27, No. 2, is published bi-monthly (January, March, May, July, September, November) by The Pennsylvania Horticultural Society, a non-profit member organization at 100 N. 20th St., Philadelphia, PA 19103-1495. Subscription: \$12.95. Single Copy: \$2.75 (plus \$1.50 shipping). Second-class postage paid at Philadelphia, PA 19103. **POSTMASTER:** Send address change to GREEN SCENE, 100 N. 20th St., Philadelphia, PA 19103.
© Pennsylvania Horticultural Society, 1998

GREEN SCENE subscriptions are part of the membership benefits for:

The Cleveland Botanical Garden, Ohio
Cox Arboretum, Dayton, Ohio
Frelinghuysen Arboretum, Morristown, NJ
Horticultural Society of Maryland, Baltimore
Phipps Conservatory, Inc., Pittsburgh, PA
Staten Island Botanical Garden, Inc. New York

"Gardening
is a
language that
connects us to
our families,
our friends, our
neighborhoods,
our environment
...and beyond"



Pete Prown

ciously. Subsequently, I toiled away in my backyard plot, oblivious to the horticultural world outside. But a few years back, a neighbor suggested I join the local garden club in Rose Valley, Pennsylvania. I thought, "Fine, I'll learn some new planting techniques and brush up on my Latin nomenclature." What I actually found was not only a new community of gardeners, but also gardeners who worked in the community. Before I knew it, I was volun-

teering to weed, plant, and generally help beautify landmarks around our town. Earlier in my life, I would have considered this a burden, but it turned out to be more fun than I could have ever expected.

Our club now sets up "garden days" a few times a year, when we gather together at one of our town sites and spend part of the day gardening...as a team. This teamwork has turned out to be one of the most positive horticultural experiences I've known. It's

enjoyable, satisfying, and allows me to meet lots of interesting people (plus, one can always count on the inevitable donut break—I'll take a chocolate glazed, thank you). Best of all, you can swiftly see the results—our town is visibly better looking and, in addition to building our own pride as gardeners, it seems to have helped create a more cohesive spirit among all the neighbors. Using *au courant* '90s terminology, this is a "win-win situation." Think about it.

Finally, I want to emphasize that *Green Scene* is your magazine, and your ideas and energy are the ingredients that make it thrive. If you have a suggestion or great idea for a story, feel free to write me a letter or email me—I would love to hear from you. Like a beautiful community garden, *Green Scene* is a joint effort that requires the attention of its many caretakers. So here's to future days and the new garden path we'll all venture down together.

PETE PROWN

Pete Prown
greenscene@pennbort.org

It's a daunting task to take over a magazine with a 26-year history, especially one with as rich a legacy as *Green Scene*. But a daunting task can also be a challenging and satisfying one, if you approach it from a different perspective—in my case, from the perspective of a gardener who's been working in the music business for over a decade (don't ask me why, but gardening and music have always co-existed happily in

A New Garden Path

my brain). Sizing up my task, *Green Scene* clearly is a venerable institution with an established standard of quality horticultural journalism, yet it is also a vehicle ripe for new ideas. You'll notice a revitalized appearance, which blends top-notch photography and art work with our typically fine writing. Also, the magazine will venture on a new editorial path, exploring cutting-edge horticultural trends and mixing fresh writing voices with our respected stable of experts.

In *Green Scene*, you will continue to find the best stories on plants, gardening, and horticulture, essential information that has aided and inspired our readers for decades. You'll also notice new stories about people in the garden and how horticulture enriches our lives. I have no doubt that the impact of gardening on each readers' life has been significant and that idea will also be finding its way into our pages. In future issues, we will explore the broader reach of gardening and its relationship to creativity, art, friendship, sustenance, and more. Gardening is really a language that connects us to our families, our friends, our neighborhoods, our environment, our humanity. More than that, it connects us to our planet in an intensely personal way.

How has gardening affected my life? Although my parents are both nature and garden enthusiasts, I didn't start gardening until I was in my mid-twenties and then, I did so fero-



IN THE GLOAMING

A Meditation On The Coming Of Late Autumn

By Peter Landry

These are the goodbye days of autumn: the been-good-to-know-you days, and the days of so-long and farewell. The light grows short in the afternoon and is grudging in the morning. Cold nibbles at everything green, and sometimes consumes great mouthfuls in a night. The land is inexorably turning into brown and gray, dun and tan. It is the season when melancholy lingers at the edge of thought, when the end of a growing cycle leaves an empty sensation, when a harvest fulfilled recalls the old Peggy Lee song, "Is That All There Is?"

It need not be.

The winter garden is both an invitation and an opportunity, especially in places like Philadelphia, where the coldest months are not so cold, really, and the harsh realities not so harsh, really. When I moved here from New England, a friend who had migrated the opposite way felt compelled to give warning: "There is no winter there," he said. "It's nothing but brown...and more brown." Fortunately, I have come to love that brown and more brown. Here, the garden is never fully dead in winter. Its life is only slower.

No Mourning, Please

Putting a garden to bed need not be a funeral. Better to make it a wake. Something commemorative, even celebratory. If, as the Bible says, "To everything there is a season," this is the time to memorialize, to make mental notes about the garden, to link the tasks at hand with the plotting of the other seasons. One need not be religious to feel how this is part of a great continuum. Things grow, they die, they regenerate. The old nurtures the new. Letting go of

"Winter teaches us the satisfaction of harvest and the potential of hope"



the old lets in the new. All things are connected.

I once wrote: "A garden, if done right...is a story, of people and places, incidents and relationships. It is a story that evolves as we evolve, gradually, over time, blending economies and extravagances and quirks of personality into something personal and perennial. A garden is...a chronicle of the evolution of our lives."

I subscribe to that all through the year, but especially now. As the cold clears us of weeds, a whiff of winter clears our minds. As we trim or mulch each plant, there's clarity in mulling how it was acquired, what it says about us, and what gardening says about us.

Much of my story speaks of the family tree. The iris inherited from a father's friend, the lily from my mother, the geranium from an uncle's long, last summer, the lilac from the family homestead. At the end of each fall, I take the small steps to preserve these totems, to connect these plants with the roots they represent. To think of the land as a metaphor for the ground that nurtures us, generation to generation. It is metaphoric—all that generation. Our gardens let us take inventory of our lives.

Labor Of Love

There are, of course, certain things we all must do at this time of year. Physical things. Cold, mucky, practical things. That's good for us, because

continued on page 31

Made in the Shade

Weeding is hard work in the steamy heat of mid July, so I was grateful for the little patch of shade that settled on my project. It crept over the garden until it finally caught my conscious attention. Something was shielding the sun. Where had it come from? The nearby elm rustled in answer, and its shade danced over my sunny patch. Its

shadow had lengthened alarmingly, covering virgin territory.

Half the tree had canted 20 degrees in my direction. My elm had suddenly split down the center of its seemingly sturdy trunk. My heart pounded. Within the hour help had arrived and a crew of expert tree climbers hoisted themselves into the leafy heights, to wire the venerable elm tree back together.



One Gardener's Recollection Of A Stately Elm

by Marban M. Sparkman

Our elm is an old and demanding family friend, greatly admired by arborists and gardening neighbors, yet often the bane of our horticultural life. It dominates the garden. Early in our relationship it forced us to move brick paths and reshape flower beds to accommodate its growth. When its thickening shade blotched out a formal English perennial border, I created a more manageable shrub border. The elm dictated what could be planted within its reach. I became an expert on shade plants. Its dense shade shaped the growth of surrounding trees so I honed my pruning skills. Its voracious appetite starved shrubs into stunted dwarfs. I experimented with new forms of fertilizers.

The elm punctuated the seasons in the garden. It awoke from winter with the earliest daffodils. And just when spring clean-up was finished and the azaleas in full blossom, it dropped its winged seeds over the landscape. One spring the whole family labored for weeks to manicure the garden into perfection for a local garden tour. We weeded, we pruned, we staked, we mowed, we edged, we mulched. And by the last light of the day before the tour, we admired our labors and put our tools away. It was a lovely, breezy night—good sleeping for tired gardeners. We woke to find that those spring breezes had stirred the elm to drop its seeds during the night. The garden was covered with delicate green-winged seed pods. Sweeping, raking and blowing, we filled five garbage cans before the first tour group appeared. But the elm continued to drop all day, blanketing our glorious spring garden as surely as a midwinter snow. Eventually we learned to time the spring chores around what came to be known in the family as “the fertility rite of the elm.”

The tree demanded attention like a spoiled child. And we responded, mindful of the consequences. The Elm Bark Beetle and its companion Dutch Elm

Disease have laid waste to most of the stately old elms in this country. These twin scourges have denuded small towns and put an end to many an Elm Street from here to Canada. Our tree was miraculously disease and pest free and we were determined to keep it so, even as our neighbors' trees succumbed. We kept abreast of the technology, solicited expert advice and then sought second opinions. We followed the success and failure of Harvard College as it fought to save the 300-year-old specimens in Harvard yard. We tried misting oil spray on the trunk, hydraulic feeding of the roots, and several highly toxic foliar sprays. One of the latter was so poiso-

“The tree crew worked hard to minimize the damage our fallen elm had wrought throughout the garden. I couldn't watch”

nous that it killed all the ground cover under the tree and we were unable to grow anything there for two years. But something we did was right. Over the thirty years of our stewardship the tree remained vigorous, casting an ever-widening circle of welcome shade, until the day it split.

Once wired, the tree seemed stable enough. We gardened securely under its branches throughout the summer, trying not to look too closely at the ugly weeping rent in the trunk. Surely it wasn't widening. And then one rainy Friday morning in September I returned home to find the entire garden smothered in leaves and branches. At a height of 60 feet, the leaf-heavy limbs had torqued in the breeze and snapped some of their cables, pressuring the split in the trunk to extend 20 feet. One half of the tree fell. I am grateful that I wasn't there to

see or to hear it.

Not long after, a crew of tree climbers swarmed over the debris, chain saws ripping. They worked long and hard trying to minimize the damage the fallen tree had wrought throughout the garden. I couldn't watch.

Half of the tree remained, in full leaf. It seemed sturdy. As the fall progressed the leaves turned that wonderful golden color and finally dropped. We had only half as much leaf raking to do. The winter silhouette of the tree was magnificent, if viewed from the right angle. The elm still dominated the landscape. But of course there was no alternative. Even the third and fourth opinions were quite clear about it: the rest of the elm had to come down. We scheduled a date. My husband and I took a day off together to walk the banks of the Brandywine River, while the crew came in to finish the job.

We mourned our loss. One friend e-mailed us a condolence that made us smile. He recalled some of the family milestones that were marked under the canopy of that grand tree in our front yard. When our gardening son came home some weeks later, he hardly mentioned the empty space in the garden. Though I think he, like me, saw the pile of sawdust left by the stump grinder as a sort of burial mound, our visiting daughter saw only the five handsome, mature hollies that had grown up unheralded beneath the elm. The garden responded with grace, taking on a scale and symmetry that had been missing for several years. And as spring brought new life to the garden, I planted some of those sun loving flowers that I had passed up so often at the nursery.

This fall, after 30 years, we are moving on to a new garden. ❖

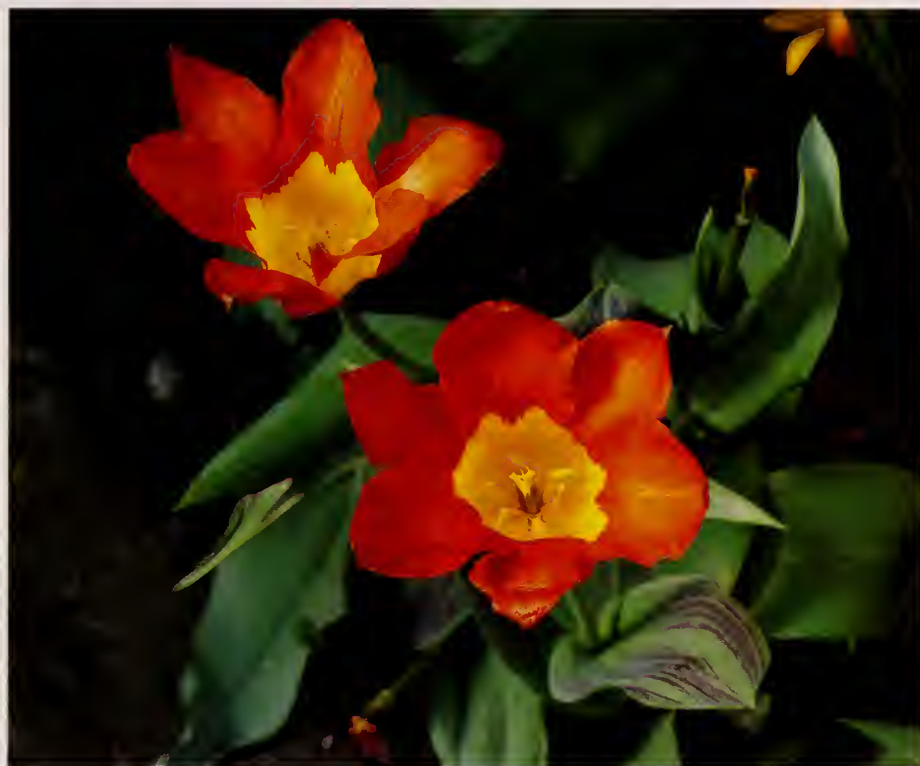
Marby Sparkman gardens in Devon, PA where she and her husband are learning about the joys of gardening in the sun.



The Natural Beauty of TULIPS

One Bulb Expert's
Spring Memories...and Her Tips
On Better Planting





by Dorothy Noble

As I walked to and from school, the grove nearby entranced me with its magical beauty, especially in springtime. Johnny jump-ups colored the yellow-green moss carpet with drifts of purple. Pale, delicate bluets turned to catch the sunrays peeking through the treetops. And the tall oaks and pine trees seemed to shield and protect me as I investigated the joys beckoning within. One day, the buzz of bumblebees guided me to a thicket that hid a patch of wild honeysuckles. I lingered awhile to luxuriate in the heady fragrance, then headed home. When I reached the sixth grade, however, a house was built there, the meadow was seeded with grass, and

the grove was gone forever. Fortunately, the magnificent oaks remained, spared from the builder's axe and hungry gypsy moths.

Years later, I returned to the community and moved into that very house. But how could I recapture the natural appeal of the wildflower field and giant trees of my childhood memories? The trees were still beautiful: huge red oaks, white oaks, and Norway spruces, plus a blue spruce and a red Japanese maple.

However, three towering oaks shaded the entire front yard much of the time, minimizing most ornamentals' chances of survival. Then I had a thought: why not naturalize spring bulbs? Early species would receive adequate sun before the oak leaves cast their shade. Plantings could be grouped, using the oak trees as focal points. Since oak roots penetrate

deeply in the soil, bulbs can be planted inches from the trunk. A few formal beds would tie the areas together with strokes of color. And the core of it all would be tulips. That fall, my love affair with tulips began.

The Plan

The first step was to enlist the Pennsylvania Bureau of Forestry to evaluate the trees. The diagnosis: *healthy*. Next came the planning. Clearly, the majesty of the trees and the expanse of the yard demanded opulence and lush abundance. A natural rather than a

formal approach seemed in keeping with the wooded ridge a quarter mile behind the house.

The first year, daffodils formed the backbone of the design. White and orange Tazetta daffodils tumbled down a slope topped with clusters of yellow-orange trumpets. Concentrations of

Bottom Left: *T. fosteriana* 'Zambie', slightly opened by the dappled sunlight, illuminates a spring day. **Above:** The very early *T. fosteriana* 'Juan' will wake up your spring. **Above Left:** Shades of red, pink, lilac, and yellow proclaim these as giant Darwin hybrids. Mather Nature failed to glamorize my fancy "S" with dark blue *Muscari* 'Saffier' until most of the tulips faded. But the gaps were unnoticeable from the sides rather than this birds-eye view. Garden center pansies can salvage a design if blooming times disappoint.



Above: Slightly overlapping, blooming times prolong a colorful display. As the *Muscari* shows less blue, the tulips bring bright red. The purple-mottled foliage of the *Greigii* tulips look great even after the blooms die. 'Sorbet' violas and 'Purple Rain' pansies linger.

creamy yellow and red plus bright orange Emperor tulip flowers with purple-mottled leaves contrasted with the massive bark of a hundred-years-plus red oak.

Another area featured clusters of the same varieties of daffodils, but in different ratios, fanning out from another red oak. A flower bed directly next to the house, using half daffodils and half tulips, reflected the white, yellow, and orange color show. In all, 250 'Geranium' and 200 'Scarlet O'Hara' daffodils, plus 100 each of 'Zombie' and 'Juan' tulips.

SOURCES

THE DAFFODIL MART, 7463
Heath Trail, Gloucester, VA 23061,
(804) 693-3966

DUTCH GARDENS, P.O. Box 200,
Adelphia, NJ 07710-0200,
(800) 818-3861

CHARLES H. MUELLER CO., 7091
N. River Rd., New Hope, PA 18938
(215) 862-2033

JOHN SCHEEPERS, INC., 23
Tulip Drive, Bantam, CT 06750,
(860) 567-0838

VAN ENGELEN, INC., 23 Tulip
Drive, Bantam, CT 06750,
(860) 567-8734

Surprisingly, the second spring revealed that the tulips had naturalized better than the daffodils. From early November, 'til January, I dug holes like a gopher, planting 525 tiny species tulips and 550 Kaufmanniana, Fosteriana, and Greigii tulips. Over 350 Darwin hybrids, Parrot, and Peony types were put into beds. As you can imagine, March to mid-May brought blooms galore. Passersby would stop to see the "bright pink crocus" which really was a species tulip. Garden clubs visited. Months later, people remarked how much they enjoyed the beauty. They were, indeed, naturally charming. Perky and wildly elegant.

My Favorite Wild Tulips

Many species tulips have recently been cultivated from the wild. Some bloom as early as late March here in Zone 6 and many are fragrant. Their dazzling orange, yellow, white, red, pink, lilac, and other shades become even more striking when bicolored, adding greenish brown, silvery gray, black, purple, even blue. Some sport multiple blooms on the same main stem. A few have yellow- or white-striped foliage.

In my yard, the fragrant, purplish-rose *Tulipa pulchella* 'Violacea' stood out even in snow in late March. Only about six-inches high, it still brightened my picture window view like nothing else that time of the year. Beside it, lit-

Dorothy's Planting Tips

- Plant deeply. The general rule of thumb is three times the height of the bulb. Shallow planting encourages bulbs to split into bulbs too small to bloom. You may need to amend the soil if you have heavy clay.
- The bulb itself contains the nutrients it needs to flower the first year. However, a complete bulb food scratched into the top of the soil after planting won't hurt. Just don't use solely bone meal. It compares to you eating only potatoes—nutritious but incomplete.
- Remove the spent blooms to prevent the tulip from setting seed which robs the bulb of vitality. Also, don't tie or cut off the foliage before it yellows. Allowing it to breathe and die naturally provides the energy for next year's floral show. An advantage of my tulips over daffodils was that tulip foliage faded faster after blooming, enabling quicker tidying of the lawn and flower beds.
- Fertilize with a complete bulb food in the fall, when sprouts appear in the spring, and after blooming.
- Careful variety selection will aid immensely with naturalization. As mentioned, the botanical tulips are best, but even with these classifications, some varieties excel. And some varieties of the other types, such as the Darwin tulips, will perennialize when handled well.
- Jan Ohms, president of Van Engelen, told me that the foliage of early-flowering tulips dies at a slower rate because the cool temperatures help perennialize. (I can't take credit for perceiving that horticultural wisdom. My early varieties were chosen simply because I wanted winter's dreariness to end sooner.) Further, Ohms notes, the oaks shade more as the weather warms, thus prolonging the coolness.
- Brent and Becky Heath, proprietors of The Daffodil Mart, suggest a cat (or a snake!) to cope with some creatures that feast on your bulbs. While planting one day, my feline, Panther Cat, streaked by with some striped prey resembling a chipmunk. As for the second part of their suggestion, I've seen enough of those slithering around that voles are no problem. Squirrels digging acorns have displaced a few of the smaller species bulbs, but Panther Cat puts the run on them too.
- Don't be discouraged by the prospect of digging all those holes in the lawn. Some tools on the market make the job much easier. Since even large tulips are smaller than daffodils, an auger works fine. You will develop some proficiency after a few hundred bulbs! My system: twist the auger ten inches into the ground, lift it taking care not to dislodge the soil on it. Kneel, holding the auger with one hand. Then with the other hand, place the tulip bulb in the hole. With a stick or trowel, knock the soil clinging to the auger into the hole. If you need more soil, don't leave indents or fail to cover sufficiently (use the soil from hole #2 in hole #1). You might need to augment the last hole with a scoop of soil from the garden.
- With the very small species-tulip bulbs, a digging fork and a bucket of compost speeds matters. Thrust the fork into the grass, wiggle it a bit to ensure a large enough hole, then pull it out. Drop the bulbs into the holes, sprinkle compost in, and tamp the holes with a stick. Obviously, you must make holes in different directions to avoid patterns of four. Hand-digging a few random holes with a trowel will also avoid an undesirable precise look. For very tiny tulips and snow crocuses, you may be able to simply lift the sod and tuck them in.

the lilac *T. humilis* accented the yellow crocuses. Lily-shaped yellow petals flushed with rose made the 7-inch *T. clusiana chrysantha* a charmer near trees. In the sun, 4-inch 'Tarda' opened widely into several star-shaped white-tipped yellow flowers. *T. praestans* 'Unicum' looked spectacular all by itself. Used as an accent, its yellow-edged foliage supports four or five flaming scarlet blooms held about ten inches high. *Tulipa fosteriana*, or Emperor tulips bloom with daffodils. Their large brightly hued flowers are 12- to 18-inches high. 'Juan' and 'Zombie' were the first large tulips to flower; the first two weeks of April looked glorious in my garden.

The "water lily" tulips, *T. kaufmanniana*, have 6- to 8-inch strong stems that can withstand adverse spring weather. *T. kaufmanniana* 'Heart's Delight' with rose-streaked outside petals displayed a pretty yellow and black center. When open in the sun, this type changes character. Some have beautiful mottled foliage. Their variably colored blooms also burst open very early in spring. Bright red and yellow *T. kaufmanniana* 'Stresa' took a prominent position among other spring flowers in mid-April.

The flowers of *T. greigii* bloom slightly later. They too have luscious colors, many brilliantly two-toned. Their heavily mottled wide-leaved foliage is decorative even without the flowers. Height can be 8 to 14 inches.

I picked deep apricot-colored *T. greigii* 'Oratorio' with green and purple leaves to group with white and pink trumpet 'Romance' daffodil and violet *Muscari armeniacum* 'Christmas Pearl'. Multi-flowering tangerine *Tulipa* 'Toronto' sparkled in the front of the yard and along the driveway standing above tiny pink-white wildflowers and blue ajuga. These produced the late-April and early-May color.

The third season, touches of vermilion *T. greigii* 'Royal Splendour' illuminated dark spots. Sprinklings of *T. turkestanica*, with its multiple star-shaped petals of white and yellow-orange, reinforced the wildflower effect.

With a combination of study and luck, the varieties chosen were "naturals" for that environment. Indeed, I had finally recaptured the spring wildflower meadow of my school days. ❖

The English Eye

A UK Designer Reflects On How To Improve Your Flower Garden

by Pete Prown

A rising figure on the English horticultural scene, Alison Evans has humble roots, attending landscape architecture school and then laboring in nurseries for years. However, she eventually realized that her passion was not in large-scale public spaces, but in planning private residential gardens or, as she amusingly puts it, "Spending other people's money to build my own garden...over and over again!" In addition to her design work, Alison is a busy lecturer at Reaseheath College in Cheshire, as well as a television personality, hosting several gardening series for England's Discovery and BBC 2 channels. On a recent visit to the States, she sat down with *Green Scene* to share her thoughts on the elements of good design.

What are your earliest gardening memories?

I wasn't gardening from the age of three or anything like that, but I do remember my mother giving each child a piece of the garden to plant in. I grew flowers like nasturtiums, lavender mist, and roses, but nothing in a big way. I just thought that everybody grew flowers.

But when I was 14, I was trying to decide what I was going to do at University; fortunately, my mother was a careers teacher and she gave me a book full of jobs, from A to Z. So I started working through it and, since my main interests at school were geography and art, landscape architecture was the only job choice that encompassed both. So that's why I did it and eventually I found my way to being a garden designer.

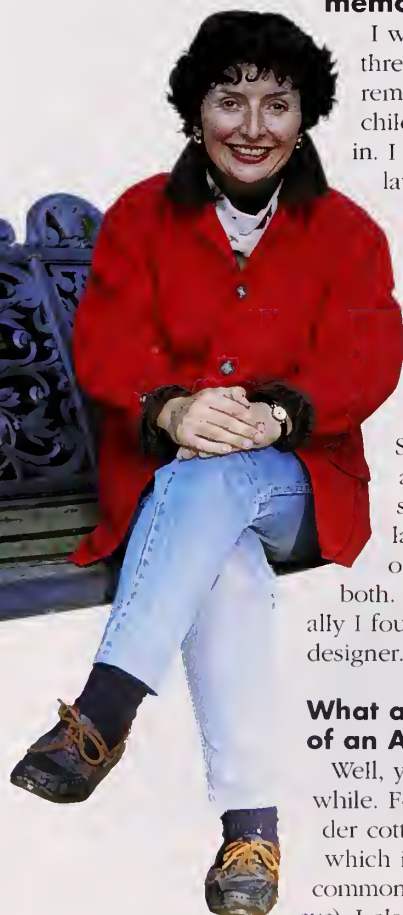
What are some of the trademarks of an Alison Evans garden?

Well, you get trademark plants after a while. For example, I use a lot of lavender cottons, especially *Santolina virens*, which is green, as opposed to the more common silvery one (*S. chamaecyparissus*). I also like plants that add structure or

that you can topiarize, and then put perennials around them. For shrubs, I use yews, hollies, which I see quite a bit of in America, honeysuckle, and choisya. These are all woody plants that will give you something to look at in winter when all the perennials die off. Another advantage is that these shrubs are fairly low maintenance, which is something many of my clients desire. In fact, I've done gardens that barely have any flowers at all—just different shrubby textures and heights to give it interest. These gardens can look really lovely.

What mistake do people commonly make when designing new gardens?

They make them too fussy. In England, people are very fond of wavy flower borders, instead of creating something that's big and simple. But the reality is that big and simple looks better. For example, I do one television show where we go to someone's house and give their garden a makeover. We had one episode about re-doing the common English garden, which is basically a small area of lawn surrounded by a wavy border. The best thing we can do for that situation is simply re-edge the lawn into a nice oval or rugby ball shape, and the improvement is instant and astounding. This act of giving the yard a nice, simple shape gives it a much stronger visual impact. Simple and bold is often much better than complicated and busy.



Alison cleverly positioned an outdoor mirror in the courtyard of Sandra and Harold Georg, reflecting a view of the house and bringing light into the site



Alison Evans

What about plant choice?

Again, people try to plant too many different varieties, which creates another fussy look. People don't want to go to a garden center and order one flower—that's boring. They want to buy five different varieties and, in fact, I'm guilty of that myself. But then I get them home, start moving them around, and eventually give them away because it's too much for my small garden. To get a unified look in the garden, you've got to think simple and limit your plant varieties. So instead of buying a rose, a delphinium, a foxglove, and a poppy, buy four same-colored poppies and mass them together. This is how you start developing a strong, pleasing composition.

How do you deal with the color red, which to some is the bane of the ornamental garden?

Red is hard to avoid buying because it's so fantastic—it just catches the eye. But to put a red flower in a border can disturb the whole balance, because it becomes a focal point and instantly draws the eye. Unfortunately, everything else around it then becomes diminished in importance, whether you like it or not. However, since red flowers are quite often annuals, my approach is to put them in containers and soften them down with lots of green-foliage plants. If you must have red in the border, go for it in a big way with lots of reds, oranges, and yellows. Otherwise, put them in a pot and deal with them that way.

What about scale and height in the flower garden?

Homeowners tend not to think about gardens in three dimensions; they tend to look at them as plans on a flat piece of paper. But I think it's good to bring things up into the air. Obelisks, tripods, arches, and other vertical structures add a whole new dimension to your plantings. Even deliberately growing trees or vines in a certain way can help frame a view. Finally, letting

flowering vines grow on your house won't close the house in—it has the opposite effect, like framing a painting. This is not done often enough and it's so easy to do with poles, trellises, or bamboo canes.

How do you feel about man-made structures, overall?

Well, there's a big dispute between designers, who love hard landscaping, and plant lovers, who just love their favorite species growing all over the place. But I think there's a middle way, where you have lots of wonderful plants, but also some structure to add winter interest, because the herbaceous

"There are all sorts of beautiful gardens...and they all don't have flowers in them"

plants will either die or just fall all over the place. One fashionable trend in England now is to use colored structures, like an obelisk or lattice that's been painted or stained blues or dark greens, not just black or natural wood. And they look just super, especially in urban areas. In suburban areas, these are also great ways to hide fences and other boundaries.

Speaking of boundaries, in America, we don't have many of them. Our suburban landscapes often feature one yard flowing into the next. How can someone here make his or her front yard unique?

Well, I wouldn't start putting up walls and fences, because this could disturb the continuity of your yards. But maybe one could put their signature on the plants, such as picking out a single color theme—yellows, perhaps. This will help establish a good

composition and give the garden some identity, but it won't interrupt the flow of lawn from one house to the next. Or you could put in hard landscaping, like a gazebo, and paint it the same color as the house, just to unify the whole area. Another idea would be to put in a dry riverbed of stones and plant around that. There are all sorts of creative ideas to add distinction to the yard, but you might not want to interfere with the free-flowing, all-American lawn, if that's your taste.

Garden privacy is much more of an issue in England than it is here, isn't it?

Yes, definitely, because we have much less space than you do and people can often stare right into their neighbors' yards. That's a big issue. That's why we've had to come up with tricks so people can sit in their backyards without being observed by the whole neighborhood. Sometimes these gardens are only 20' x 50', so it takes some clever designing to create privacy. And this points out another difference between English and American gardens. We tend to spend our money on the backyard garden, while the front yard is really the last area to get fixed up. Here, of course, it's the front yard that gets all the attention.

What ideas can you give us for difficult situations, such as a sloping site?

I'd first consider the budget and the amount of maintenance the homeowner wants to put in. But primarily, I'd suggest that you work with the site—turn the disadvantage into an advantage. So I wouldn't create terraced beds because we're not trying to put in rice paddies from Thailand. Instead, try a dry riverbed of stones flowing down the hill, or plant drifts of one type of plant or shrub meandering down the slope to create a "living river" effect. At that point, you might want to insert a little terrace here or there, but it's best to live with your site and improve



Shawn in mid installation, this wooden arch will eventually connect the Gearg's upper lawn with their lower one via a serpentine pathway, soon to be surrounded by a traditional herbaceous and shrub mix.

what's already there. Here's another example: if you have a huge tree in your yard, don't cut it down. Come up with a clever mass planting around the base that highlights the tree.

For pathways, the English tend to use more gravel than we do.

That's because it's cheap! *[Laughs.]* Some people don't like gravel because it tracks into the house, but once you get away from the house, it's quite wonderful. Gravel is far less expensive and more natural looking than asphalt too. On the other hand, you wouldn't want to use it in a woody area because of the leaves and tree litter. In that situation, you might want to use bark mulch for your pathways. Of course, you want to put a liner under any kind of loose path material to help control weeds.

What about people who want flowers in deep, shady areas?

I think you have to accept the fact that you really can't do that and work on another approach. There's a lot of beauty in foliage plants, like some of the golden hostas. Lots of the gold-tinged plants actually get burned by the sun and prefer shade. If you really need color, put flowers in pots on wheels and move them from sun into shady areas as needed. That's hard

work, so again, I generally recommend that you don't fight your yard—work with it. There are all sorts of ways to create beautiful gardens and they all don't have to have flowers in them.

You're a big proponent of developing focal points, which is that spot in the garden that instantly draws a visitor's attention upon entering. How do you develop that?

I decide on focal points just by walking into a client's garden and seeing what catches my eye. The owner might hope to show off a statue, but instead, the thing that catches my eye is the driveway or trash cans. The usual problem here is that the gardeners are often too close to their gardens to judge them objectively. I suggest you take photos—preferably black-and-white ones—and see what stands out in the images. You can be quite critical of yourself, yet learn that there are beautiful things in the garden that you hadn't really thought of before. And if the focal point isn't what you want it to be, you can make adjustments to hide one thing and highlight another.

Can you give us one or two of your design secrets?

Absolutely. If you have, say, a rectangular backyard, it's always more

interesting to break it up. Don't have a straight path that goes to the back fence; make a path that leads you in diagonals or curves around plants, shrubs or trees. This makes it seem like a bigger space. Another fun thing to do is have passageways that go nowhere—it can lead to a solid gate in a hedge that simply doesn't open.

I've also had success putting mirrors at key points to make an area seem larger, or to bounce light into a dark spot. They make outdoor mirrors that work fine—you've just got to make sure they're not anywhere where anyone can walk into it. I also tilt them a little so you can't see a direct reflection of yourself, because that would ruin the effect. A tilt also allows you to show another garden view that would be wholly unexpected and add some fun.

In fact, I think gardeners can be a little overly serious, especially in England, where there's a bit of snob-bishness. But it's fun to do new, surprising things like this in the garden. Try it. ❖

Alisan Evans can be reached at Reaseheath College, Reaseheath, Nantwich, Cheshire, CW5 6AJ, England. Phone 011-44-1270-625131, fax 011-44-1270-625665. Email: alison@reaseheath.ac.uk.



by Victoria Mowrer Lashley

The Christmas holiday season means many things to many people, but one common denominator is decorating one's home to please ourselves, family, and friends. After the hardwoods drop their foliage and Jack Frost arrives to nip our noses, it is time to prepare for the holidays. Treasured ornaments are unwrapped and out we rush to find new gems for our collections.

As gardeners, we are aware that our pampered plots have the potential of providing us with a wealth of material to fashion into ornaments: Pine cones, acorns, branches, grasses, grains, pods, seeds and berries. But I'll bet you have never considered the gourd as a potential gilded orb! Mother Nature, in her infinite wisdom, coupled with a healthy sense of whimsy, has provided for us one more time. Whether it's opulent, meditative, traditional, charming or downright cute that you're after, you can use a gourd to create simply "gourdgeous" ornaments.

Out Of Your



Jeanie Dixon

Confessions of a Gourdhead

One of the reasons people become enchanted with this plant is that it provides something we really need in our stress-ridden society—real, healthy entertainment. The gourd does seem to bring smiles to peoples' faces. To me, it is the Bassett Hound of the plant world. From this fact, a whimsical gourd language has "sprouted" (yes, pun definitely intended). We speakers of this language call one another on "gourdaphones," refer to each other as "gourdheads," and delight in using phrases such as "Oh, my gourdness!" and isn't it a "gourdgeous day." We generally agree that we are all "out-of-our-gourds" and this is a very "gourd" way to be. As you can see, gourdophones is quite contagious.

Many of you probably grow gourds already, but if you haven't, add this delightful experience to next years' list. You will have more fun watching your gourds grow than you can imagine. Next thing you know, you will be joining the ranks of the American Gourd Society, using your computer to log onto the Gourdpatch to chat with other Gourdheads (www.gourdcentral.com), and perhaps even purchasing a T-shirt or bumper sticker that say's "I'm a Patch Pal."

Before you know it, a space in your house will resemble Mona Haiber's, a neighbor and fellow gourdisian. Mona has gourds everywhere in her home: tables, windows, sills, walls, floors, ceilings, doors. Even the greenhouse has given way to become predominately her gourd studio. Like the gourds she loves to work with, she is a delightful and eccentric character. As I was being shown the Santas that she loves to make for the holiday season, she was telling me that all she wants for Christmas is a \$120 must-have book on Chinese gourd art!

Ornamentals vs. Hardshells

There are two ways to get your gourds for crafting: grow them or buy them.

Of these, there are two different classes of gourds, those known as "ornamentals" and those known as "hardshells." Ornamentals belong to the genus *Curcubita pepo* var. *ovifera* and the hardshells to the genus *Lagenaria*. During growing they can easily be distinguished from one another by the differences in their leaves and flower color. Ornamentals have rough scratchy foliage and unscented, bright-yellow flowers that open during the day. Hardshells have soft, velvety foliage and boast beautiful fragrant white

blossoms that open at night. The ornamentals are the brilliantly colored and patterned small showoffs that we purchase around harvest time to adorn our Thanksgiving tables. The fruits are small and shapely and often highly colored. Their common names derive from their shapes. Some of the more familiar are Egg, Spoon, Striped Pear, Bicolor, and Warted.

Growing and Harvesting

Ornamental gourds are relatively easy to grow. Unlike their larger hardshelled cousins, they can even be grown in containers if provided with a trellis arrangement for them to climb upon. They require a long, warm growing season of about 130 days. (Philadelphians are fortunate in that they have an average of 224.) A sunny well-drained spot with reasonably fertile loam is preferred. During the early and mid part of the growing season, they enjoy adequate water. Watering should be withheld toward the end of the season to facilitate ripening before frost. *Ovifera*'s are ready for harvesting when they are completely colored, feel hard to the touch and their stems become dry and brown. It is best to harvest before frost, but they must absolutely be picked after

All photos by V.M. Lashley except where noted.

Gourd

A Christmas Project From The Garden

A Brief History of the Christmas Tree

The story of the Christmas tree begins in the 1300s in northern Europe. Performers who were acting as their own advertisers for the miracle plays they staged on church steps, would stroll the streets carrying huge pine boughs laden with apples. These boughs were known as 'paradise trees' and represented the Garden of Eden in these early plays about Adam and Eve which were traditionally performed on December 24th. The Paradise tree eventually came to be known as the "Christ Child's Tree." In 1605, in Strasbourg, Germany, a visitor documented seeing a tree decorated with apples, thin wafers, paper roses and gilded candies. The wafers were to represent Holy Communion, the gilded candies were for the children and the rose was the symbol of the Virgin Mary. The visitor dubbed the tree "Christbaum." Two hundred years later, a similar tree was brought to America by Germans settling in Pennsylvania. By 1848, charming little firs were being sold in Philadelphia markets and were now referred to as 'Christmas' trees.



The Work Area: Note how the gourds are mounted on wine bottles for painting and decorating.

"This is an artistic creation
made in collaboration with
Mother Nature"

any initial freeze, as freezing affects their keeping qualities. And when you cut them from the vine, be sure to leave at least one inch of stem on the fruit. (Although I have not been able to locate a scientific journal to explain why this is important, I do know that it *is* important. My own experience and those of hundreds of growers that share their knowledge confirm this theory).

Curing is much more reliable when this little piece of stem remains. You can remove it if you like after it is dry and you are fashioning ornaments. I often leave the stem, since it identifies the object as fruit. Many times gourdaments look so similar to the expensive shiny glass ornaments we purchase that the stem becomes the identifying factor and conveys to an admirer that this is an artistic creation made in collaboration with Mother Nature.

Curing Ornamental Gourds

Ornamentals typically lose their natural coloring after a period of time, but there are a few tricks to help discourage the inevitable. Wiping them with a non-bleaching disinfectant such as Lysol will help to stabilize their coloration. Other solutions are equal parts vinegar and water or two tablespoons of borax mixed with one quart of water. Let them air dry and then polish with a colorless paste wax (such as Briwax or Johnson's car wax) or varnish them if you like a really glossy appearance. If your desire, however, is to gussy them up, then you need to dry them with that in mind. Wipe them as above with the disinfectant solution, but do not wax or varnish. Just let them sit in a dry place with good air circulation and turn them occasionally. Typically, they will mold, but this is not rotting. This is nature's way of removing the moisture from within. The gourds that dry properly will have a thin solid shell, be light in weight and the seeds inside often rattle. The mold and crusty epidermis can be removed under warm water with a dull knife and a steel wool pad. Rub them dry with a soft cloth. The end result will be beautiful creamy surfaces to adorn. At this point, it's time to get creative.

Decorating Ideas

Oftentimes, things that are the most simple are the most effective. A tree or wreath adorned with unadulterated gourds and other such gifts of nature can be stunning. To use them in their simplest form, merely clean and polish, then drill a small hole through the top of the stem. The hole is for threading a hanger and, for an *au naturel* look, waxed thread is a possibility, as well as embroidery floss or leather. Gourders refer to these unadorned beauties as "naked." You may like to use the shapes of the gourds to inspire your own creatures. For those of you who adore the Christmas issue of *Victoria* magazine, consider coating a perfectly shaped gourd with metallic or lustrous paint and attaching some ribbons, lace and glitter. A "naked" has now become an "adorned."

This article is more about inspiration than explanation, however, there are abundant and excellent learning and supply resources (you can refer to the source list we've compiled for you. It is far from complete, and my apologies to those who are missing, but you can track down just about anything and anyone via the American Gourd Society). No matter what your fancy may be, your handmade creations will be fun and valuable additions to aid in your holiday decorating pleasure. And when future generations go to the holiday chest to unwrap treasured ornaments, the gourd gems they find will undoubtedly be fuel for many warm, winter conversations. Have a gourd Xmas! ❖

Victoria Mowrer Lashley trained in art, floral decorating and garden design at Temple University, the Philadelphia School of Textile and the John Brooks School of Garden Design in England. She is currently residing in the Hudson Valley where she is developing her career as an artist and writer. A frequent contributor to *Green Scene*, she is presently very busy creating "gourdaments" for a growing number of collectors. She may be reached at (914) 758-4001.

Sources and Related Books

- **The American Gourd Society.** 317 Maple Court
Kokomo, Indiana 46902
- **The Gourd Farm** (c/o Lena Braswell), Route 1, Box 73
Wrens, Georgia 30833
- **The Caning Shop,** 926
Gilman Street, Berkeley,
California 94710,
(800) 544-3373
- **Helen Thomas Gourd Farm,** RR4, Box 86, Tangier,
Indiana 47952,
(765) 498-5428
- * Bailey, L.H., *The Garden of Gourds.* (Barber Press, Inc., Mt. Gilead, Ohio 1956, reprinted 1980)
- Brandywine Conservancy, Inc., *Brandywine Critters: Nature Crafts From "A Brandywine Christmas"* (Good Books, Intercourse, Pennsylvania, 1995):
- * Heiser, Charles B., Jr., *The Gourd Book* (University of Oklahoma Press, Norman, Oklahoma, 1979)
- * Mordecai, Carolyn, *Gourd Craft* (Crown Publishers, New York, 1978)
- * Summit, Ginger, *The Complete Book of Gourd Craft* (Lark Books, Asheville, North Carolina, 1996)
- * Summit, Ginger, *Gourds In Your Garden* (Hillway Press, Los Altos, California 1998)

Various writers, *The Gourd* (Quarterly Newsletter of the American Gourd Society, Mt. Gilead, Ohio, 1937 - 1998)

* available in PHS Library

Contact PHS Publications Dept. at (215) 988-8769 for article copies and back issues. (\$2.75 back issue plus \$1.50 shipping, \$1.25 photocopy plus .75 shipping or faxing)



Put A Little Gold In Your Garden

by Richard L. Bitner

Variety is the rule for this year's Gold Medal Plants. The three award winners for 1999 include a landscape tree that grew alongside the dinosaurs, a flowering shrub named after a longtime PHS member, and an elegant small tree. Better still, each is a woody marvel that is sure to thrive in your garden. So, without further adieu, let's take a look at this year's well-deserving finalists.



The complex structure of 'Waterfall' creates wonderful four-season interest in the garden

All Photos by Larry Albee

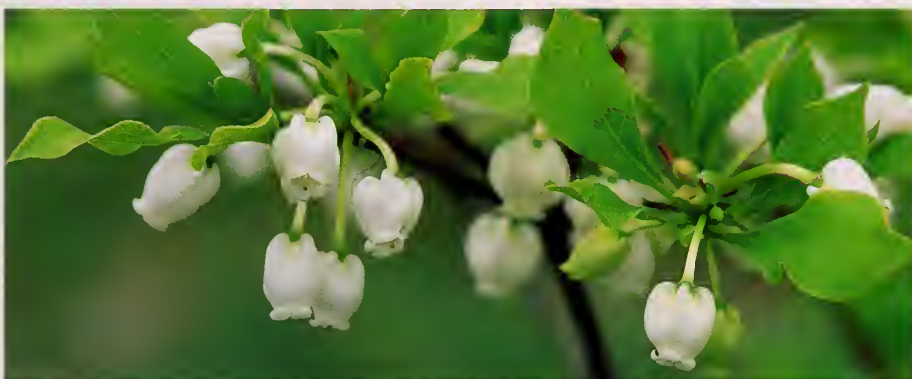
Enkianthus perulatus 'J.L. Pennock' (Zone 5-7)

Enkianthus perulatus is a cousin to the more familiar *Enkianthus campanulatus* often called the red-vein enkianthus. Readily available, but deserving greater use, *E. campanulatus* is admired for its interesting growth habit and spectacular fall color. Its lovely, delicate, creamy-yellow, red veined flowers look like lily-of-the-valley, hanging in drooping clusters in May and June.

Characteristics. *Enkianthus perulatus*, commonly called "white Enkianthus," was introduced in 1859 from south-western Japan where it occurs at intermediate altitudes in mountainous scrub and woodland habitats (though still little known, it was first discussed in *Green Scene* over twenty years ago). It has pure white, urn-shaped flowers grouped 3-10" nodding, umbel-like racemes in early May before the leaves. The foliage is bright green and, although the finely serrated leaves are alternate, they appear whorled on the tips of the branches. The leaves turn a brilliant scarlet-red in the fall and everyone familiar with this plant agrees that it is one of the most outstanding shrubs in cultivation for fall color.

The shrub is multi-stemmed but has a neat growth habit with a branching pattern that is somewhat tiered, resulting in an oriental look. The bark is silvery colored and it grows slowly to about 6' high and about as wide. The plant does best in the same type soil preferred by the more familiar azaleas and rhododendrons: acidic, well-drained and rich in organic matter. It has a shallow root system and is easy to transplant, but care must be taken with cultivation around an established plant so as not to damage its fine root system. It should be placed in full sun to light shade (it will have a looser habit in shade), and requires minimal pruning. This enkianthus is also very handsome as a bonsai plant and, in Japan, it is further used as a hedge plant. It is rarely troubled by insects or disease. Propagation, not considered easy, is best done by cuttings taken in mid-June. Experts claim that careful over-wintering is the secret to successful production of rooted cuttings.

The 1999 Gold Medal selection of *Enkianthus perulatus*, 'J.L. Pennock,'



Top: "The brilliant red of my autumn comes from *Enkianthus perulatus*, which for lack of a better name, I call flaming enkianthus. One often hears people talk of the brilliant calar of black gum (*Nyssa sylvatica*) or winged evanymus (*Evanymus alatus*) and they are recommended for their autumn calar. Flaming enkianthus equals, if not outpaces their fiery display." (Gary Kaller, *Green Scene*, September 1975). Here is a shot of the plant with its namesake, J. Liddan Pennack. **Bottom:** The creamy-white flowers of *Enkianthus perulatus* 'J.L. Pennack' bloom in late spring

introduced by the Morris Arboretum of the University of Pennsylvania was named to honor J. Liddon Pennock, Jr., proprietor of Meadowbrook Farm and a long time Philadelphia Flower Show exhibitor, on the occasion of his 80th birthday. The original plant at the Morris Arboretum is over 75 years old and over 10 feet tall. 'J.L. Pennock' has an exceptionally long season of fall color. There appears a blush of burgundy in September, becoming deeper into October and turning dark red to scarlet in November. Kim Tripp, Director of The Botanic Garden of Smith College, Northampton, MA and author of *The Year in Trees* writes "Wherever they are grown, *Enkianthus* bring a refined sense of the unusual to the garden experience."

Winning Ways. Until now, this shrub has been rarely enjoyed in home gardens. Nevertheless, it is worthy of

including in the mixed border because it is fascinatingly attractive with its spectacular display of snowy white flowers that appear well after the spring burst of dogwoods, azaleas, magnolias and redbuds. Robert Herald, of Longwood Gardens says, "*E. perulatus* is inherently a very elegant shrub and should be used as a feature or specimen within the landscape. Because of its small size and slow growth rate, it is perfect for smaller gardens, foundation plantings and hill-side or rock gardens. Few shrubs are more charming than this species in full bloom when big black bumblebees, looking for nectar, poke their little heads into the upside-down white urns." One committee member suggests "...give this plant its own spot where its quiet beauty can be fully appreciated." Clearly, these are words to the wise.



***Metasequoia glyptostroboides* (Zone 4-8)**

The dawn redwood with the Latin tongue-twister of a name, *Metasequoia glyptostroboides* (ME-TA-SE-KWOY-A GLIP-TO-STRO-BOY-DES), is a logical choice to receive the PHS Gold Medal Plant Award because of its outstanding ornamental characteristics: it has fern-like, light green foliage, russet fall color, a handsome fluted trunk and a rapid growth rate. But there is the implausible twist that, on the brink of a new century, the honor is bestowed on a tree once thought extinct and known only from fossil records dating to the time of the dinosaurs.

Characteristics. *Metasequoia glyptostroboides*, the dawn redwood, is a very symmetrical conifer with a distinctly pyramidal habit and a pointed top. It has a fast growth rate of 50' in 15-20 years with a mature height of 70'-115' with a 25' spread. Unlike the familiar conifers or "evergreens" with needle-like or scale-like foliage, this conebearer has feathery deciduous leaves that are less than an inch long and arranged oppositely. The upper surface of the leaves is bright green in the summer with a narrowly grooved midvein and the lower surface is a lighter green. The stems are orangish tan and the tiny opposite buds are not resinous and appear slightly stalked. The branches are ascending, or level, and are often twisted. The deep brown globular cones, 1.2' in diameter, are pendulous on long stalks (looking like honey dippers), mature in one year and drop as a complete unit when ripe. They are only produced in areas with hot summers.

Dawn redwood grows best in sun and prefers moist, deep, well-drained, slightly acid soil. It will not thrive in chalky soil. It grows best in areas with a combination of plenty of rain and a long growing season. It transplants easily and can be propagated from seed or from softwood or hardwood cuttings. The tree is not expensive; a small specimen can be planted since 3'/year growth can be expected, even up to 5'/year. The tree continues to grow late into the summer and early fall, and can be damaged by an early freeze. Consider planting it on a hill rather than a low area to avoid frost pockets. (However, the tree is fully hardy to -30°C / -22° F.) Dry sites

Metasequoia glyptostroboides



One of the winners of the 1999 PHS Gold Medal Plant awards, the dawn redwood—here seen at Longwood Gardens—is a wonder to behold. Its conical shape and towering scale makes it a real standout in the landscape.

should be avoided, and it can be planted beside or even in shallow standing water. It seldom requires pruning due to its neat, uniform conical habit. During the growing season, this member of the *Taxodiaceae* family casts medium shade. There are no reported serious diseases, though Japanese beetles will occasionally feed on the foliage.

One of the many ornamental characteristics of this tree is the outstanding fall color, which tends to appear late in the season and is a burnt orange. The leaves drop in November. But in the winter landscape, the trunk of the *Metasequoia* undulates, giving the tree a stop-you-in-your-tracks and almost mystical appearance. The reddish-

brown bark becomes darker, fissured and exfoliates in long, narrow strips as the tree matures. It is a sculpture in the landscape.

It is a favorite tree in winter for Brook Gardens' Plant Collections Manager, Philip Normandy, because its distinctive spire-like habit is visible and identifiable over great distances. He has replaced dying hemlocks with *Metasequoia* and appreciates its brighter shade in summer and admission of ample winter sunshine. Charles Zafonte, Director of Parks, Morris County Park Commission, considers it a magnificent specimen tree for the large property and larger suburban residential parcels. He has noted large specimens growing on relatively small lots

HIGH ADVENTURE IN A CHINESE PROVINCE

Rediscovering The Dawn Redwood

The dawn redwood was known from paleobotanical records to have had a wide geographic distribution including parts of North America, Japan and Manchuria. The living species was discovered growing in China by T. Wang in 1945. Originally, three large trees representing this strange conifer were located in northeastern Sichuan, scattered along small streams and on slopes close to the Hubei border. Many think it was on the verge of extinction. A second expedition sent out by Professor Wan-Chun Cheng of the National Central University, Nanjing, in 1946 and his assistant, C.J. Hsueh, found 25 trees. Botanical specimens were sent to the Arnold Arboretum from a third expedition to the locality where more than one hundred trees were found, again along slopes and small streams and near rice paddies. Although 1947 was not a good seed year, a supply of seeds was secured and reached Boston, January 5, 1948; it germinated before the end of the month. The arboretum reported in its journal, *Arnoldia*, the hope to establish this ancient, but nearly extinct tree, in various parts of the United States.

"...in spite of the present unfavorable economic conditions, in spite of adversities in China rendering travel difficult, and in spite of unfavorable exchange conditions, this cooperative project did succeed; that as a result, an ample supply of seeds is available; that the seeds are viable; and this, being the case, the Arnold Arboretum has made an important contribution, working through its Chinese associates, in thus being involved in an attempt to preserve a remarkable conifer, and a species that, in its native habitat, is apparently not far from the verge of extinction."

E.D. Merrill, Arnoldia, 8:1, 1948

The grant made by the Arnold Arboretum to finance this trip to Sichuan in 1947 was only \$250. Still, the recounting of the trips made by Professor Cheng's assistant, Mr. C.J. Hsueh, make thrilling reading (*Arnoldia*, 45:4, 1985 and 51:4, 1991), as he recounts threading through the mountains 40 years earlier on paths less than one foot wide in an area where "...murder and robbery occurred frequently." After several days traveling alone and at great risk and without food, he located a tree an innkeeper had told him about. He reports that the tree was gigantic. "As I had no specific tools, I could only throw stones at it. When the branches fell from the tree, I found, to my great surprise, that



On the subject of the dawn redwood, Longwood Gardens' R. William Thomas — recent president of the American Conifer Society and author of the Brooklyn Botanic Garden Handbook, *Growing Conifers* — remarked "The fluted trunk and colorful bark combine for an irresistible, touchable plant. In fact, a gigantic specimen of Duke Gardens, North Carolina, has beautifully exposed roots and is being loved to death, as everyone wants to climb on them and pose for photographs."

there were many yellow male cones and some female cones on the leafless branches. I jumped with joy and excitement."

On a later trip he found a specimen that was estimated to be 400-years old and was looked upon as divine by local people. Seed from these expeditions were widely distributed and seedlings became established in many localities around the world. Within a year (1949), the plant was growing at Winterthur and Longwood Gardens and shortly thereafter, in the Willowood Arboretum in Gladstone, New Jersey and the Morris Arboretum. Thirty-four years later, the Arnold Arboretum published a list of the 50 tallest specimens and a seedling planted at The College of William and Mary, Williamsburg, Virginia in 1949 was reported to be 104' high in 1982.

The local original trees, which can still be seen, were over 70' tall. A seedling planted at the Willowood Arboretum in 1950 is now 105' tall with a girth of over 14'.

—RLB



which, when properly located, do not overpower the surroundings. It is, he says, "an extremely graceful tree which adds a distinguishing touch to the landscape."

Winning Ways. *Metasequoia* is well suited to parks, golf courses, and large areas, as well as the home garden. It is an effective, fast-growing screen, and is wonderful in groves, along streams or lakes (there is a beautiful grove along a stream at the Morris Arboretum). It has also been used as a street tree since it is relatively stress tolerant. At the Scott Arboretum of Swarthmore College, the original plant from the Arnold Arboretum seed is planted near the Swarthmore train sta-

Gold Medal Plant Award Program How To Enter!

If you know about a great woody plant that's beautiful, disease and pest resistant, and is hardy in our Zone 5-7 region, it might be a contender for the Pennsylvania Horticultural Society's Gold Medal Plant Awards.

To enter a plant for consideration, call, (215) 988-8800 or fax us at (215) 988-8810, and we'll send you an entry form. The deadline for submission is December 1st. Each plant must fulfill the following qualifications:

- 1) Three landscape-sized plants must be accessible to the evaluating committee.
- 2) Plants must be hardy from New York City to Washington, D.C.
- 3) A program of propagation must be underway.

Gold Medal Plant Awards Committee

Steve Hutton, Chair	William Heyser
Richard Hesselein	Richard Lighty
Dorrel Apps	Paul Meyer
Richard L. Bitner	Philip Normandy
Tom Dilatush	Claire Sawyers
William H. Frederick, Jr.	Barry Yinger
Sheila Gmeiner	Charles Zafonte
Joseph Gray	Judith D. Zuk

Ex officio

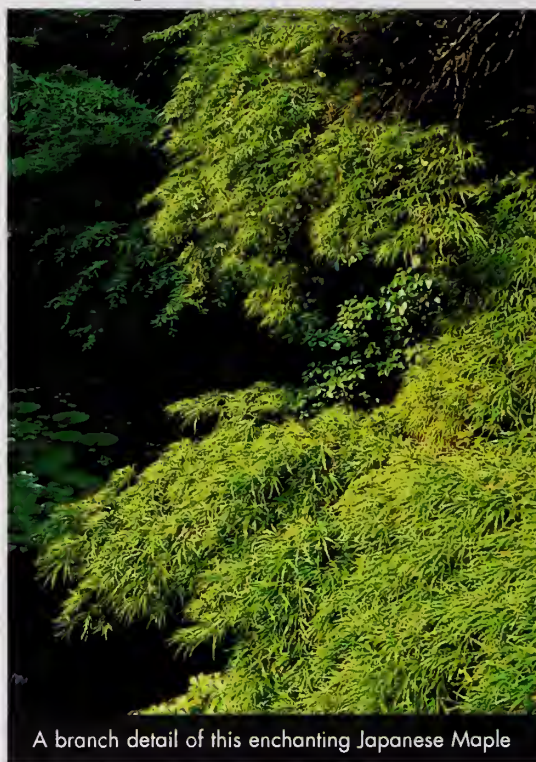
Jane G. Pepper, President,
Pennsylvania Horticultural Society

Staff Manager

Kathleen A. Mills

For source information on winning plants and a portrait sheet, contact The Pennsylvania Horticultural Society, Attn: Gold Medal Plant Awards, 100 N. 20th St., Philadelphia, PA 19103-1495.

Acer palmatum 'Waterfall'



A branch detail of this enchanting Japanese Maple

fall color, or a distinctive branching habit. There are varieties of *Acer palmatum* from 2-foot tall shrubs to trees over 30-feet tall. Japanese maples can be grown in full sun or in relatively dense shade. They prefer moist, loamy soil but will thrive in a range of soil conditions from sand to heavy clay and when established are quite tolerant of dry periods. They generally have few pest or disease problems. Most selections of Japanese maples are propagated by grafting scions onto root-stock.

Acer palmatum 'Waterfall' is selected as a Gold Medal plant because it is so exceptionally good looking in all seasons with its strong cascading habit and its rich green dissected leaves. The leaves are larger, more deeply dissected (7-9 multi-dissected lobes) and the plant more cascading than the

currently widely-used cultivars, 'Viridis' and 'Filigree.' The leaves are a bright mint green with red edges in spring and a bright green in summer. The rich green color holds up well, even in Zone 8 heat. The flowers are small and reddish-purple in late April and early May. The fruits, reddish to green samaras, appear in July. Noted plantsman, Tom Dilatush, considers the green cut-leaf maples far more useful as landscape plants than the purple leafed forms. The plant has good vigor when young and it is stunning in autumn—golden with reddish suffusions from late September through November, according to Fred Spicer of the Willowood Arboretum, Morris County Park Commission. The original plant was named at the Willowood Arboretum in 1955 by Henry Hohman of Kingsville Nursery. He dubbed it 'Waterfall' both for the cascading effect of its graceful branches, as well as for its growing location at the eastern edge of a small pool. It had been considered different and distinct from the time it was recorded as a seedling in 1935.

More recently, a grove of ten trees was planted south of Swarthmore's Mertz Dormitory and, in 1996, an allée of 16 was planted between Kohlberg Hall and the Lang Performing Arts Center. "*Metasequoia glyptostroboides* was an inspired choice for the location," explains Claire Sawyers, Director of the Scott Arboretum, "It will create interest throughout the academic year, but it is also suited to the structural challenges of closely placed buildings [a 60' wide, urban type space] and was culturally appropriate for an area of poor drainage with compacted soil from extensive construction. And, of course, it will also make for a truly beautiful allée."

Acer palmatum 'Waterfall' (Zone 5-8)

Japanese maples are native to eastern Asia and are widely appreciated in Delaware Valley gardens. PHS President Jane Pepper, says "There's little to beat the graceful habit of these plants, not to mention the endless variety of leaf colors and shapes."

Characteristics. They are generally tough plants that lend great beauty to the landscape throughout the year. Many have been popularized because of interesting bark, burgundy leaves,

currently widely-used cultivars, 'Viridis' and 'Filigree.' The leaves are a bright mint green with red edges in spring and a bright green in summer. The rich green color holds up well, even in Zone 8 heat. The flowers are small and reddish-purple in late April and early May. The fruits, reddish to green samaras, appear in July. Noted plantsman, Tom Dilatush, considers the green cut-leaf maples far more useful as landscape plants than the purple leafed forms. The plant has good vigor when young and it is stunning in autumn—golden with reddish suffusions from late September through November, according to Fred Spicer of the Willowood Arboretum, Morris County Park Commission. The original plant was named at the Willowood Arboretum in 1955 by Henry Hohman of Kingsville Nursery. He dubbed it 'Waterfall' both for the cascading effect of its graceful branches, as well as for its growing location at the eastern edge of a small pool. It had been considered different and distinct from the time it was recorded as a seedling in 1935.

Noted garden designer William H. Frederick, Jr., features this plant with shrub roses.

"The color and texture of its foliage is a wonderful contrast that enhances all that the roses have to offer." Philip

Normandy says the plant resembles a large fluffy green cloud in the garden and describes the fall color: "A bright orange color which, over time, acts as a glowing ember, bright at first on the outside, then, retreating to the interior

as drying leaves turn to ashy gray." **Winning Ways.** Even though *Acer palmatum* 'Waterfall' is more refined in appearance than other cutleaf maples, it is a tough plant. It can be grown as a specimen, in the mixed border, in

groupings with conifers and other shrubs, as a foundation plant, in the rock garden, hillside garden, in a container or as a bonsai. It lends an aristocratic touch to a garden of any size.❖



The delicate leaves of *Acer Palmatum* 'Waterfall' cascade to the water's edge at Willowood Arboretum in Gladstone, New Jersey

Richard L. Bitner is a physician, a teaching assistant in the Continuing Education Division at Longwood Gardens, member of the Gold Medal Committee, and an instructor at the School of the Barnes Arboretum.

Give a year-round gardening gift: a *GREEN SCENE* subscription for your family or friends. A BARGAIN at \$12.95 (1 year — 6 issues) or \$22.95 (2 years — 12 issues).

SEND SUBSCRIPTION TO:

NAME _____
STREET _____
CITY/STATE/ZIP _____

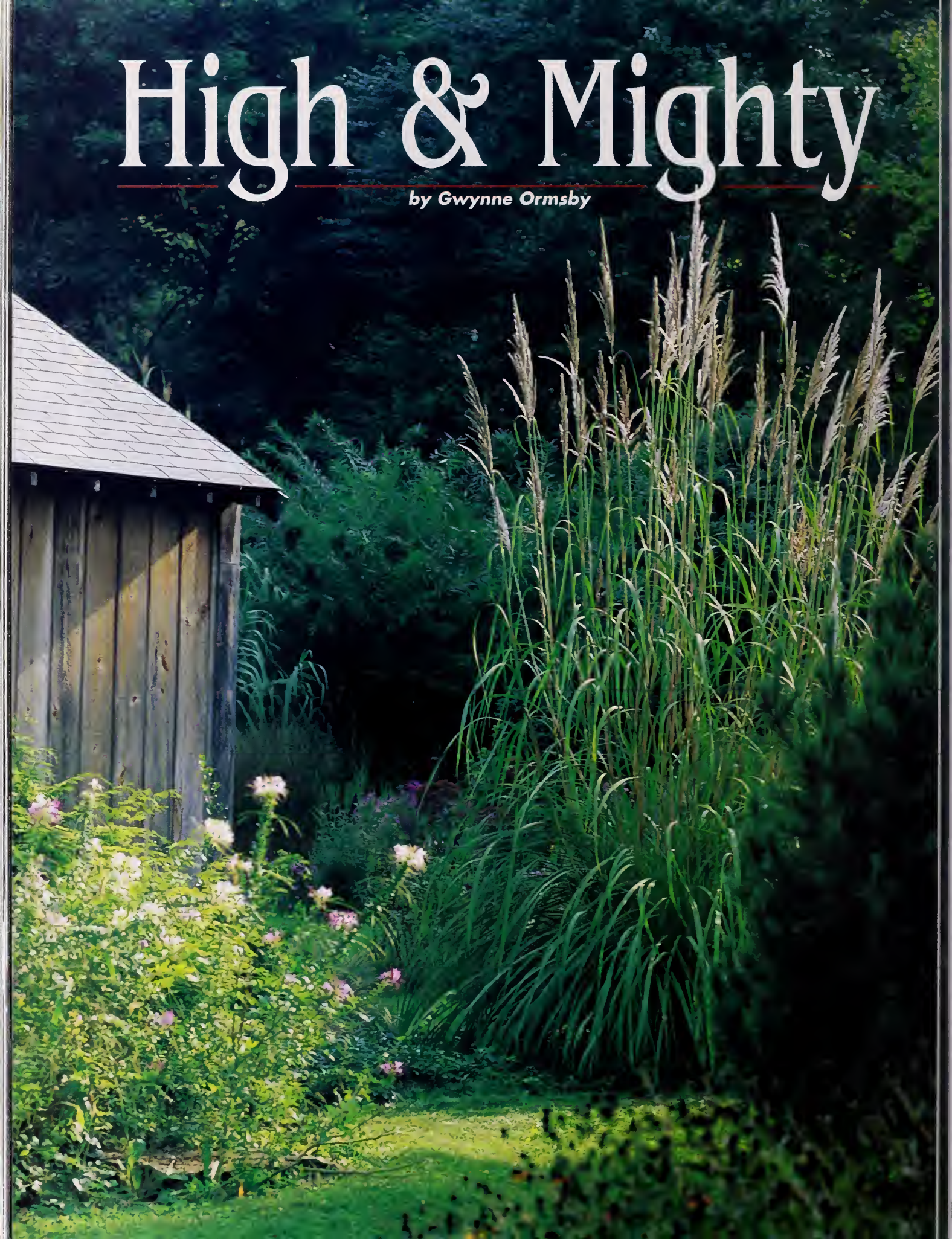
FROM:

NAME _____
STREET _____
CITY/STATE/ZIP _____

Send check and coupon to: *Green Scene*, PHS • P.O. Box 7780-1839 • Philadelphia, PA 19182-1642
Make check payable to PHS

High & Mighty

by Gwynne Ormsby



My love affair with ornamental grasses began many years ago when I was continuously on the lookout for new plants for our dried flower business. I began to grow some ornamental grasses and became enchanted with many of their fine attributes. Not only were they easy to care for, but they made a splash in the fall garden and were especially delightful in the winter landscape. With their plumes blowing and rustling in the winter wind, these grasses proved to be a welcome diversion from an otherwise bleak and barren time in the garden.

Of course, as with most infatuations, the weaknesses began to appear over time. These little grasses that were quick to grow into a large, lush landscape were now dying in the center and required division.

Unfortunately, I owned neither a tractor nor a chainsaw, which are the best tools for division of these big plants. My lovely, graceful grass fountains flopped all over the place after a big rain, and they looked like they were wearing a girdle when I attempted to stake them up. I was also getting tired of weeding out thousands of their progeny from my beds and lawn. Rather than end my love affair, however, I chose to look around for more ornamental grasses that were less widely grown and didn't have the problems I had already encountered.

If you like the grace of fountain grass, you will love Oriental fountain grass,



Left: A view of the towering *Erianthus Ravennae*.
Above: 'The Blues' with *Sedum 'Autumn Joy'* in full bloom.

Pennisetum orientale. Unlike other fountain grasses, the Oriental fountain grass continues to bloom throughout the growing season. It begins early, in July, and keeps putting out new flowers through frost. The fox-tail-like flowers are pearly white early in the season and become pink as fall approaches. This two-to-three-foot mound combines with any color in a mixed border and is especially lovely with pinks and blues—try it with blue spirea, *Caryopteris xclandoniensis*, for a stunning combination.

Oriental Fountain Grass will bloom best in full sun, but is also effective in part shade. There is no seeding in with this fountain grass. In fact, it is difficult to grow from seed, as it must be

sown fresh (when the flowers turn from pink to tan). Since it is also difficult to make small divisions, it is unlikely you will find *Pennisetum orientale* at bargain prices. The elegance and long bloom time of this grass make it worth the expense, though. It appears to be completely hardy in Zones 5-7, but may need protection north or west of here.

Hardy pampas grass, *Erianthus ravennae* (Zone 6-9), makes a grand statement in the landscape. The mound of leaves is about four feet tall and the flower plumes that arise in August can approach 12 feet. The large silvery heads are spectacular blowing in the wind and remain ornamental through the winter. If you cut the heads when still in

purple flush, they will not shatter and can be used for large dried bouquets. I don't stake my plant, for I love the grace and spread of the flowers. If some lean too far, I simply cut those off. For erect plumes, however, some staking would be required. The flowering stems are a bright, reddish purple and look very nice with *Sedum 'Autumn Joy.'* Although you may think that a grass of this size can be used only on a large property, I love it to give structure to my small garden without casting as much shade as trees.

Many of our native grasses have given us some terrific cultivars for the garden.

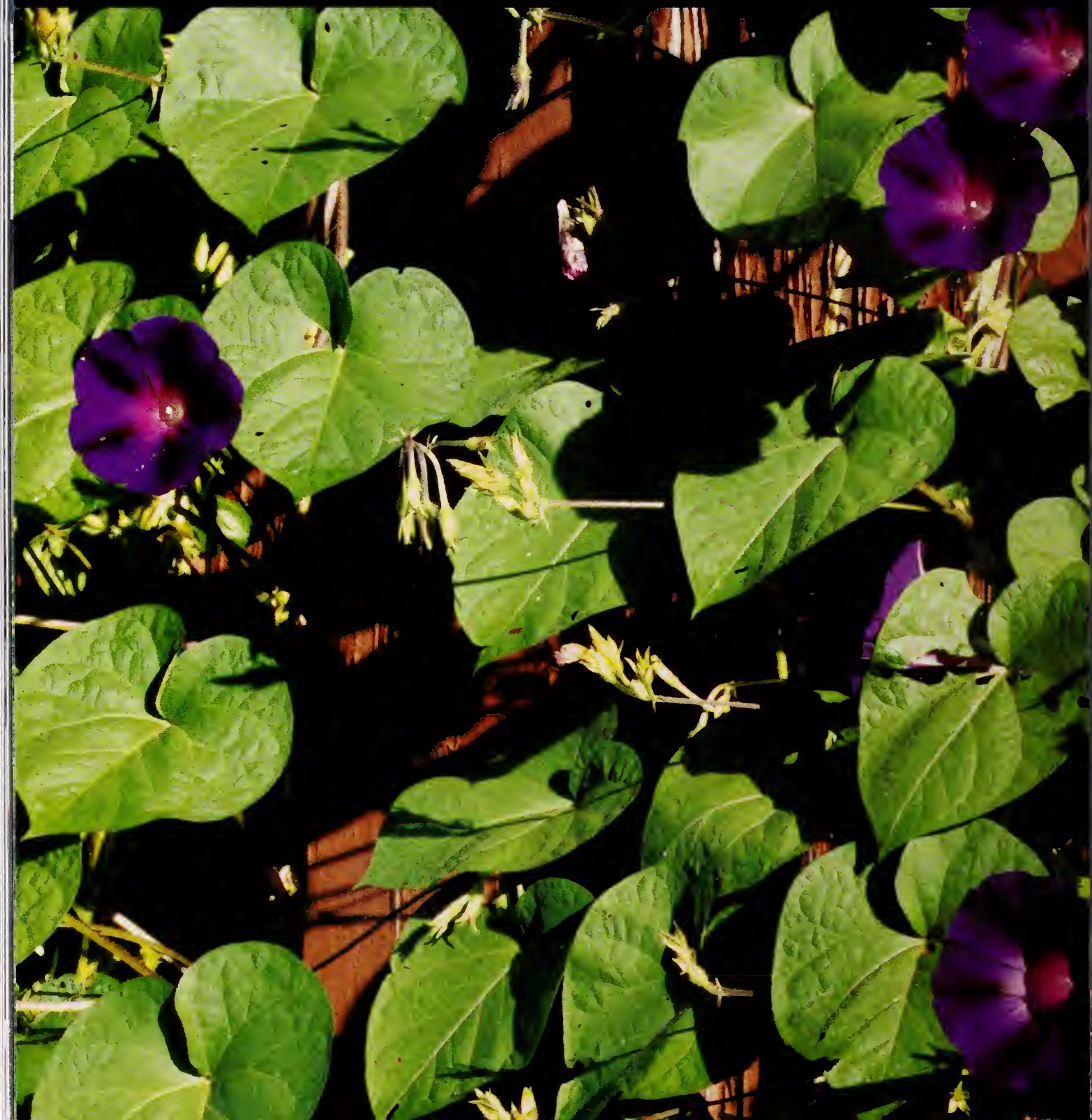
Panicum virgatum, or switch-grass, is particularly useful as a landscape plant as these grasses grow well in either very dry or very wet soil. My favorite is *Panicum virgatum* 'Heavy Metal,' which is an upright, blue selection. If you use 'Heavy Metal' as a single plant, you will have a blue exclamation point in your garden through the growing season. In a large landscape, a mass of 'Heavy Metal' is quite lovely. At Longwood Gardens, for example, a large sweep of 'Heavy Metal' is combined with a pink heather and, in July, the pink flower plumes of 'Heavy Metal' are accentuated by the flowers of the heather. You will never need to stake 'Heavy Metal,' even when it reaches its ultimate five foot height. In the fall, this grass joins the chorus of color changes as the leaves turn golden yellow.

Panicum virgatum 'Haense Herms' is a switch-grass with a completely different aspect in the garden.

continued on page 31

Seeding the Future

How the Seed Savers Exchange is Rescuing Our Horticultural Past



ture

by Adam Levine

In the rolling hills of northeastern Iowa where the state abuts Wisconsin and Minnesota, fields of corn and soybeans stretch to the horizon. This is the familiar landscape of "agribusiness," the multinational corporations that produce food for the United States and the rest of the world. If one can momentarily forget the scope of such intensive agriculture, this countryside is beautiful, with perfectly-even rows of plants curving along the contours of a hillside into infinity. Nestled in the midst of this corn-and-soybean landscape, five miles outside the small town of Decorah, sits Heritage Farm, home of the Seed Savers Exchange (SSE). Since its founding in 1975, Seed Savers has been working to preserve and promote the genetic diversity of old-fashioned vegetable, fruit, flower and herb varieties.

Saving Grandpa's Seeds

SSE is best known for two "year-books," one for food crops and the other for flowers and herbs, which list thousands of seed varieties available from its members. They also maintain extensive collections at Heritage Farm, including a vineyard with 200 varieties of cold-hardy grapes, an orchard with 700 different 19th-century apples, various garlies and potatoes, and an ever-expanding seed bank with 18,000 varieties, of which about 2,000 are grown out at the farm each year for seed and evaluation. The goal of SSE is to preserve the genetic material of as many plant varieties as possible. Notes Kent Whealy, who co-founded SSE with his wife Diane, "This is all the material that we'll ever have to breed the crops of the

future. We're in a time of rapid climate change, a time when massive applications of pesticides are selecting or breeding pesticide-resistant insects. We need all the genetic diversity we can muster to overcome problems we may have in the future. We simply can't allow this material to die out."

This summer, the south-facing wall of the barn at Heritage Farm was festooned with 'Grandpa Ott's Morning Glory,' which is named after the man who inspired Diane and Kent Whealy to start as seed-savers. When Baptist John Ott, Diane's grandfather, died in 1974, among his possessions were two seed varieties his family brought from Bavaria four generations before, including the purple morning glory with a red star in its throat, which now bears the old man's name.

Those might have been the only seeds the Whealy family preserved, but soon after, they came across the inspiring writings of three geneticists, all of whom sounded an alarm about genetic erosion and the loss of diversity. "We realized there might be quite a heritage of those kinds of seeds in this country," Whealy noted, "And then we decided that something we could do with our lives might be to collect and distribute that heritage to gardeners. And that's exactly the way it turned out."

Building A Business

Starting as a part-time labor of love, the operation slowly snowballed into bigger and better things. In 1984 the Whealys moved to Decorah as the first generation of caretakers of Heritage

'Grandpa Ott's Morning Glory', a Bavarian heirloom saved by Diane Whealy's grandfather, climbing the south wall of the barn.



Kent and Diane Whealy, founders of the Seed Savers Exchange.



Top: These cages at Heritage Farm house about a hundred pepper varieties being grown out for seed.

Bottom: Some of the 18,000 seed varieties in the SSE collection. Properly dried and stored in climate-controlled rooms, many of these seeds will be viable for 30 or 40 years. SSE tries to grow out ten percent of this collection each year, to replenish seed stocks.

Farm. The following year, they began the first grow-outs from the seed collection. The gardens, orchard and vineyard cover about nine acres of the 170-acre property, which includes a pretty little valley with an unnamed creek and a one-acre pond that provides water for irrigation. In 1994 a beautiful building, featuring offices, conference rooms, a library for SSE's collection of rare 19th century books, and climate-controlled facilities for seed storage, went up on a hillside overlooking the valley.

As for membership, SSE has more than 8,000 members in the United States, Canada and many foreign countries. Including Kent, Diane and their son, Aaron, the organization employs 10 people full-time, with five additional gardeners hired during the summer. The original seed-exchange newsletter has grown into the 460-page *Seed Savers 1998 Yearbook*, in which members offer more than 11,000 vegetable and fruit varieties. According to a quote within the catalog, "SSE members are offering nearly twice as many varieties

as the entire mail-order seed industry in the United States and Canada."

Despite the work of Seed Savers Exchange and similar organizations, unique seed varieties are lost every year in a number of ways. Seeds brought to this country with immigrant populations or planted by native peoples and then handed down through the generations, often disappear when old farmers and gardeners die and no one perpetuates their collections. Such losses are difficult to quantify; easier to trace are the fates of commercial varieties. "The destructive forces that continue to transform the seed industry and threaten this irreplaceable diversity include: takeovers and consolidation within the mail-order garden seed industry, the profit-motivated hybrid bias of most seed companies, and plant breeding for mechanical harvest and cross-country shipping," says Whealy. (Typically, commercial seed companies drop about 6% of their traditional

seed varieties every year.)

Fortunately, Seed Savers has gotten into the mail-order game themselves, sending out a full-color catalog to about 40,000 people a year. "Although Heritage Farm is an effective seed bank for SSE's members," reads a note in the 1998 seed catalogue, "...getting these true heirlooms out into gardens across North America is the only way to ensure their survival." The catalog is beautiful, its photographs so clear and crisply reproduced that a hungry person might be tempted to shred the pages and toss them into a colorful salad. The next edition, due out in December, will include 250 heirloom varieties and more photographs than most books on the subject.

Also in the works is a move into the wholesale seed market. "We've never been able to affect agriculture," Whealy said. "We're gardeners. The work that we do is mainly for people who are growing their family's food. But for the first time, if we can supply seeds to large-scale growers, it ends up on people's

continued on page 32

Seed Savers Exchange, 3076 North Winn Road, Decorah, Iowa 52101, (319) 382-5990.

Membership: \$25 a year. Seed catalogue: free. SSE membership includes the 460-page yearbook, listing more than 11,000 unique varieties offered for sale by members; and a twice-a-year 96-page journal which features fascinating reprints of articles relating to the work of genetic preservation.

The Flower and Herb Exchange, an offshoot of SSE and at the same address, publishes a 120-page yearbook with several thousand seed offerings; membership is \$10 a year.

Landis Valley Museum/Heirloom Seed Project, 2451 Kissel Hill Road Lancaster, PA 17601, (717) 569-0401 ext. (202). Catalog: \$4. Offers about 75 non-hybrid varieties of heirloom seeds, grown in the gardens at this museum of Pennsylvania German heritage.

Related books in the PHS McLean Library include:

- *Seeds of Change: The Living Treasure* by Kenny Ausubel. Provides detailed documentation of the ever-expanding industrialization of the world's agriculture.
- *Seed to Seed* by Suzanne Ashworth. Complete guide to saving seeds from 160 different vegetables.
- *Heirloom Vegetable Gardening* by William Woys Weaver - photography by Wilbur Zimmerman. Weaver, an SSE member, grew all 280 varieties featured in the book in his garden near Paoli, PA. Includes seed saving instructions, recipes and fascinating histories for each vegetable group.
- *Taylor's Guide to Heirloom Vegetables* by Benjamin Watson. Features 500 varieties and 200 photographs, many of them taken at SSE's Heritage Farm.

In the Gloaming

continued from page 5

cleaning away is the start of new beginnings. The tomatoes, finally, will have to go. I'm always the last to pull them, soaring as they do against the hedge, fruit up off the ground. A quirk of geography planted them there—it was the space I had—but the location has proven charitable. What sun there is catches it, even now, and the hedge forces the leggy vines ever higher. The second crop of tomatoes rests in the penthouse, and if I've paid attention, and covered them on the worst nights, they will last past Thanksgiving.

Same for the sunflowers, sown by birds, enjoyed by all. I used to actually plant sunflowers—my mother drummed Van Gogh into me as a child—but now I let the chickadees and titmice do it. They're able, if serendipitous, assistants. And it's always a pleasure to track their patterns in the plants. Of course, some came up at the site of the feeder. But they're also in the lawn under the telephone wire. And next to the garden poles that didn't get stored after the beans were gone. It all began last winter. Now, as if to complete the cycle, I'm reluctant to pull the sunflower stalks till the last heads have been picked of seed. Winter is a time to give back.

Not that I don't try to hold onto some things till the bitter end. Each extra day in the winter garden is a bonus, if not a blessing. In this spirit, I've dressed and undressed the chrysanthemums nightly as the cold deepened, seeking the last, best spice of their scent. I've tented the snapdragons in plastic, preserving the ruby of their blooms. I've improvised cold frames for the broccoli and lettuce, and covered the carrots with mulch.

And, oh yes, I've muffled the pumpkins. Seriously.

The Great Pumpkin

Several years ago, when the children were somewhat younger, I planted the back lawn with pumpkins. I didn't plan a whole-yard strategy, picking seed sites at the periphery. But pumpkin vines being what they are, the lawn by fall was covered. And so were parts of the hedge. The results, however, were spectacular. Hundred-pound pumpkins, tiny pumpkins, smooth pumpkins and warty pumpkins. A 50-pounder that perched on top of a bush till wind blew it down (intact, miraculously). Pumpkins along the driveway, led along by vines like dogs on

leashes. The harvest, even in the lean years, has been massive. More than enough for jack-o-lanterns. More than enough for...well...just about anything.

Pumpkins are an impressive vegetable, being both large and long lasting. Thick skinned and sturdy. They don't rot easily in the yard, and last forever in the cellar. They are among the last things I remove as winter comes—and they have had lasting effect on my winter gardening.

When it comes to nutrition, the garden is the beginning and the end of my philosophy. If I grew it, I should use it. And inevitably, as winter nears, my mind wanders to simpler, harsher times, when all things were used, and needed. It is a healthy exercise for a comfortable age, in which we take too much for granted. The pumpkin, however, has confounded my instincts. The plain truth is, there's always more pumpkin than you need. A cup here, two cups there, that will do, thanks for sharing. I've tried pumpkin spaghetti sauce, pumpkin soup, pumpkin pies and breads. I've tried steamed pumpkin, baked pumpkin, stir-fried pumpkin. I've grown cross with the trying.

And then I happened on a recipe book that harkened back to Pilgrim settlers. The Pilgrims grew pumpkins, ate pumpkins all winter, and, the book pointed out, "Grew sick of pumpkin" before the winter was out. But since they needed food, they ate anyway.

That brought me back to an important truth. Gardening at its root is fundamental. It takes earth, water and light and feeds us. With food or beauty, it sustains us, gives us strength to strive and carry on. The garden kept the Pilgrims alive. The garden tamed the American West. The garden even fed my grandfather's family of nine, which led to my father, which led to me.

A miracle of elements, it carries us from season to season, and from generation to generation. Winter is not the most spectacular time in the life of the garden. But it teaches life lessons. It teaches the satisfaction of harvest and the potential of hope. It shows the value of preparation and the necessity of cleaning up. It affirms the importance of effort and the endurance of care. It reminds that not all months are bountiful, that all have something to offer, that the full will follow the fallow.

Most of all, in this coldest, darkest time,

it assures that warmth and light will return. It reminds us that winter is the mother of spring, and that earth is the parent of us all. ❖

Peter Landry is a writer, editor and gardener in Bryn Mawr. A former reporter for the *Philadelphia Inquirer*, he is now a member of the National Book Critics Circle and a writer of commentary for the *Inquirer* and other papers. He is president of Hollister Kids, an education publishing firm based in Haverford that markets materials to newspapers nationally.

High & Mighty

continued from page 27

It is a very graceful plant whose green leaves take on red-bronze highlights. The burgundy accents increase into autumn and are especially dramatic when the green of the leaves take on their yellow fall coloration. I saw this used in a container with *Amsonia hubrechtii* and it was stunning in autumn. The panicums are quite hardy (Zone 4) and should survive winters in containers with no problem. I admired 'Haense Herms' combined with *Berberis thunbergii* 'Crimson Pygmy' on a hot, rocky outcrop. This is certainly a problem site, but these two tough plants should do well in the harsh conditions and are beautiful throughout the growing season. 'Haense Herms' is probably the most widely grown of the burgundy-toned panicums. Look for *Panicum virgatum* 'Rehbraun' for reputedly superior red tones.

Two native prairie grass selections with good blue foliage throughout the season are:

Sorghastrum nutans 'Sioux Blue' and *Schizachyrium scoparium* 'The Blues'. 'Sioux Blue' has a foliage height of three or four feet. When it comes into flower in late summer, it is especially eye catching. The coppery plumes appear in August on five to six foot stems. The dangling bright yellow pollen sacs add appeal to these flowers, which also

blend well with asters. They dry nicely for winter arrangements, too. The leaves turn a lovely orange-yellow in the fall. 'The Blues' is a shorter grass, making a blue foliage clump about one-foot high. In late summer, the flowering stems begin to elongate and will reach a height over three feet. The stems take on pink, mauve, and blue tones, and are spectacular—try it with *Sedum spectabile*. For dried bouquets, pick the stems before the flowers emerge in late September as they are quickly blown away by the wind. The lovely translucent flowers develop after cutting. In the garden the stems turn orange in late fall and the grass appears as an orange-tan broom in the winter garden. Both 'Sioux Blue' and 'The Blues' are drought-tolerant grasses usually found on poor soil. More fertile soils produce plants that are more lax and would probably benefit from pea staking to keep them upright in heavy rains.

Purple lovegrass, *Eragrostis spectabilis*, is another native grass which thrives on dry, infertile sites. It is rarely seen in gardens, but grown as a specimen, it will elicit much comment. For the first part of the growing season, it will be non-descript and ground hugging. When it begins flowering in late August, however, you will have a two-foot wide pink, hemispherical cloud in the garden, which does not begin to lose its color until October. Purple lovegrass is not often seen in commerce, but is easily grown from seed. You can find it growing along roadsides, open fields and on disturbed sites where you can collect seed to be sown the following season when the weather becomes hot.

I began my ornamental grass love affair with *Miscanthus sinensis*, but have eliminated most cultivars from my gardens due to seeding in, floppiness, and difficulty in division.

Still, *Miscanthus sinensis* 'Purpureus' remains in my garden as a favorite plant. Although the flowers appear early in the season, toward the end of July, they do not seed in. This is a small *Miscanthus*, only about five-feet tall in flower. In the early fall, the foliage turns to red, orange, and burgundy topped with white flower plumes, creating quite a dramatic effect. This *Miscanthus* will also perform well in partial shade with somewhat more pastel tones in autumn.

I hope you will try some of these outstanding plants, especially for drama

and excitement in your fall and winter garden. New and interesting introductions of these unique plants are worth looking for in catalogues and local nurseries, and are sure to give your garden a special look. ❖

Gwynne Ormsby grows ornamental grasses with her helpers at Melmark, a creative community for adults with mental retardation. She also works as a teaching assistant at Langwaad Gardens.

Seeding the Future

continued from page 30

tables immediately. And that's really exciting. So that's where we've been pushing our little seed company: to the point where, next year, we're going to be able to supply a lot of seeds in wholesale quantities. Once we're able to supply seed in ounce and pound amounts to CSA [community-supported agriculture] growers and market growers, we're going to have a drastic effect, I think, all across the country."

Going Global

In 1990 Kent Whealy received a prestigious MacArthur Foundation Fellowship for his seed preservation efforts. This so-called "genius award" included a large cash stipend, which Whealy used to take Seed Savers Exchange to the international level. "We've been highly successful in collecting North American heirlooms," Whealy said. "But there are regions of the world that are much richer...where the genetic diversity is just dazzling."

Since 1993 the organization has funded 14 seed collecting expeditions in Eastern Europe and the former Soviet Union, in which plant collectors have crisscrossed the region, traveling tens of thousands of kilometers to rescue the seeds of thousands of local food crops. Traditional agriculture in much of the area behind the Iron Curtain was destroyed by Stalinist policies which forced people onto huge collective farms. But in remote areas where the terrain was too rough or the soil too poor, small farmers escaped collectivization. "In these unaffected areas," Whealy said, "agriculture goes back to the beginnings, 10,000 years or more."

The scientists leading the expeditions reported that in some areas, the farms

resembled those of the Middle Ages, with the fields full of people working by hand, wearing homemade hemp clothing, with oxen providing the only non-human power. Whealy said of one expedition to Poland, "The scientist in charge would go into remote mountain villages and say, 'Take me to the old woman who provides you with old seeds.' And invariably she found that every village had an old woman with an incredible collection of vegetables, flowers and medicinals."

But these collecting expeditions are a race against time. Even as the elder Polish women were sharing their old seeds, salesmen were going door to door in the same remote villages, selling the newest high-yield hybrid varieties. "It's going to be lost in 10 years," Whealy said of the region's antique farming methods. "You can't fault the farmers for wanting to grow more productive varieties. But once the others are abandoned, they're gone. There goes the genetic heritage of 10,000 years."

The Story Of Ben

Whealy told a story about an elderly tomato grower which exemplifies how Seed Savers Exchange lives up to its name. For years Ben Quisenberry ran a small seed company called Big Tomato Gardens in rural Syracuse, Ohio. When he was in his late eighties, he had to go into the hospital; by the time he got out his tomato beds had been completely overrun with weeds. After surveying the damage, he was able to salvage only nine of his 32 varieties. The rest, he feared, were lost forever.

Quisenberry didn't belong to Seed Savers, but he had sold seed to and corresponded with many of its members, and he let Kent Whealy know of his plight. "It's probably the most gratifying part of all of this, helping people find things they have lost," Whealy says. "With our plant finder service going out to 8,000 people around the country, people find things they've been looking for, sometimes for fifty years. It's incredible." In Quisenberry's case, salvation came in months, not years. Adds Whealy, "When we published the list of what Ben had lost and put it out into our membership, we were able to come up with all of them." ❖

Adam Levine, a frequent contributor to *Green Scene*, writes and gardens in Rase Valley, PA

Letters to the Editor

From Generation To Generation

I thought I'd respond to your fine article on garden mentors (May/June, 1998). I started gardening as a pre-teen on Staten Island with Gladys Shields, a neighbor, who passed on the discipline, as well as the magic of gardening. I remember her still in "Gladys' Garden," where the beds were perfectly edged and there were no weeds in sight.

When I consider a shortcut now, I still hear Gladys' warnings to do it *the right way*. At first, she was just the employer of a neighborhood kid, but soon became a great friend.

Dick Van Duzer
Pipersville, Pennsylvania

Weeds...or Wonders?

I am writing in reference to "An Unlikely Garden Retreat" by Barbara Bruno (July/August, 1998). The reason I have taken the trouble to write is that usually *Green Scene* has well written accurate articles, with good illustrations or photos. This article has neither. We have been on countless excursions to public and privately held gardens and seen the kind of damage noxious weeds can do. Our Heritage Division (of the Horticultural Society of Maryland) includes multiflora rose and Japanese honeysuckle as invasive exotics.

Bruno states "They fit at least the environmentalist's ideal: no watering, no fertilizing, and little weeding." I challenge anyone to find an environmentalist who agrees with that. The tepid disclaimer at the end of the article is not good enough. I can imagine some young, beginning gardener going to the local nursery and asking for the featured species. Please ensure future articles are chosen for horticultural merit, not literary fluff.

Samuel Jones
Forest Hill, Maryland

A Quiet Place

Duane Binkley's recent article, "Solace of Nature in the City," was a real pleasure to read (July/August, 1998). His search for nature in a hectic

urban environment is one that many of us share. What the writer and many readers may not recognize is that the scene captured in the lead photo and Binkley's positive experience at the historic site at Old Swede's Church are not accidental.

In 1983, several organizations came together to improve the setting of the neglected grave of Alexander Wilson, the Father of American Ornithology. The Humboldt Society, the Scottish Historic & Research Society, and the Delaware Valley Ornithological Club raised funds to conserve the original tombstone and to create an appropriate setting for the memorial. I prepared a plan for the area that included the brick and flagstone paving and the L-shaped benches. To honor Wilson's request, "Bury me where the birds will sing over my grave," I selected a palette of native plants to provide food and shelter for birds. Serviceberry, chokeberry, dogwood, inkberry, spicebush and fetterbush combine to create "the sense of complete enclosure" that Binkley discovered.

I am pleased to learn others have discovered the memorial and hope that

they may be inspired as Wilson was when he wrote, "I see new beauties in every bird, plant or flower I contemplate."

Michael J. LoFurno
Philadelphia, Pennsylvania

CORRECTION:

Due to a printing error, the top photo on page 6 of the September/October 1998 issue is positioned incorrectly. Here it is in its proper layout, along with the caption.

Pictured below are 'Vancouver Centennial' (left), 'Artic Star' (top center), 'Golden Staph' (top right), 'Bird Dancer' (bottom right).



An Invitation to Plant Societies SEND US YOUR PLANS FOR 1999

We will publish information about one major plant sale and one major event for each plant society from March 1, 1999 through December 1999. Send or FAX (215) 988-8810 the information to Erin Fournier (*Green Scene*, PHS, 100 N. 20th St., 5th floor, Phila., PA 19103-1495.) **Deadline: Nov. 30, 1998.** Please use the following format.

Event #1 — Major Event	Event #2 — Plant Sale
Name of Event _____	_____
Dates _____	_____
Time _____	_____
Location _____	_____
(full address) _____	_____
_____	_____
Fee, if any _____	_____
Contact person _____	_____
Address _____	_____
_____	_____
Phone Number _____	_____

AVANT GARDENS creates water features, ponds, waterfalls and stream renovation. Small bridge building or renovation of existing or old features. We can install a garden with the sound of water that every garden needs. We also specialize in native plantings. We've got more than 20 years' experience and a landscape architect to design your project.

Call for our free brochure and a consultation now: (215) 634-6332 or (610) 566-1579

PINE NEEDLE MULCH FROM THE SOUTH SUPERIOR TO SHREDDED BARK

- Less work to apply
- More nutritious to plants
- Better weed control
- Longer lasting
- Competitively priced

CALL AND LEAVE ADDRESS FOR FREE
SAMPLE 610-593-7333
WE SELL WHOLESALE AND RETAIL

GARDENERS! Please visit our website at www.embroideryarts.com for unique embroidered gift items. **Intarsia Arts**, 17 Fourth Avenue, Nyack, New York 10960. 1-888-238-1372

Rare Antique Flower Prints 17th and 18th Century Hand Colored and Very Decorative Nesta Parry

8862 Towanda Street Hours by Appointment
Phila., Pa. 19118 (215) 247-3925

**HANDCRAFTED IRON
GARDEN STRUCTURES**
Arbors, Trellises, & Gates
in the tradition of elegance,
beauty and permanence.
Full Color Catalog \$3
The Painted Garden, Inc.
304 Edge Hill Road
Glenside, PA 19038
(215) 884-7378

DON'T MISS

The Garden Shop in the carriage house at historical Beechtree Farm located near the quaint village of Strasburg in Lancaster County. **Things to be discovered:** Real granite troughs, antique vases, unusual perennials & annuals, bird & butterfly houses, beautiful gardens, an antique shop and more! **It's worth the trip!** For information, call 717-687-6881. **Bring a blanket and have a picnic.**

Wanted - for a Specialty Plant & Gift Shop in Kimberton, Pa. A motivated self-starter. Some horticultural knowledge necessary. Organizational skills a must. Hours 10-6. Tuesday thru Saturday. Salary commensurate with experience. Phone 610-827-1268.

**Simple the Roving Garden Artist
Specializing in Horticultural Art
Back in the Area
Garden Consultation
Custom Garden Art and Signs
Out of Sheet Metal
Personalize Your Garden From Your Own
Design!
215-Y-B-SIMPLE or 610-273-3938
www.horticultural-art.com**

GREENHOUSE CONSTRUCTION Sales and Service

Janco, Lord & Burnham and more.
Call Robert J. LaRouche at
Glass Enclosures Unlimited
(610) 687-2444

HERITAGE STONE & MARBLE

We are an installation and restoration company who emphasizes long-lasting quality with outstanding craftsmanship. FLAGSTONE, BRICK patios and walkways - COBBLESTONE - edging and paving - STONE walls - RETAINING walls - MARBLE, GRANITE - floors, walls, countertops.
(215) 393-8985 Upper Gwynedd, Pa.

LINDA CORSON LANDSCAPE DESIGN

- Consulting
- Plans
- Supervision

Registered Landscape Architect
Member ASLA 215-247-5619

David Brothers
BEAN ROAD NURSERY
Landscape Architects, Builders and Nurserymen

Providing the Fine Art of Garden
Construction and Landscape Restoration

QUALITY SERVICE WITH COURTESY
AND RELIABILITY

EDGAR and KIM DAVID
(215) 247-2992 (610) 584-1550 (610) 525-3232

GARDEN DESIGN - Design and installation of specialty gardens including perennial borders, herb, kitchen and English cottage gardens. **CAROL MANICONE** (215) 348-4830.

AFRICAN VIOLETS Over 100 varieties.
Catalog \$1.00. Greenhouses open daily & Sunday afternoon. **TINARI GREENHOUSES**, 2325 Valley Road, Huntingdon Valley, PA 19006 (215) 947-0144

IS YOUR GARDEN BORING OR EXCITING?

Exciting = Well designed, well maintained, well furnished. Let us help you with the latter. Over 1000 kinds of new introductions, uncommon native species and other hard-to-find plants your local nursery won't know. **WOODLANDERS, Inc.**, 1128 Colleton Avenue, Aiken, S.C. 29801. Mail Order catalog \$2.00.

NATIVE PLANTS! Create wildlife habitat with plants from Georgia Wildlife Federation's WingSong catalog. Shop on-line at www.gwf.org/sales/plant.htm or call (770) 929-3350 for plant list.

A Garden is for All Seasons
Natural Landscapes with
appreciation for Native
materials and qualities.
Stone work. Lighting.
Perennial Woodland and Water Gardens
DESIGN RENOVATION CONSULTATION
ANDREW WELSH & Associates
Skippack Village
610-584-5300

MEADOWBROOK FARM

For The Better Things in Gardening.

Choose from a wide variety of foliage and blooming plants, garden statuary, fountains and unique gifts year-round. Annuals, perennials, ornamental grasses and Christmas items stocked in season. Workshops and lectures are available to horticultural groups on many of our specialties including: faux finishes, topiary, holiday evergreen decorations, patio pots and basket combinations.

MEADOWBROOK FARM
1633 Washington Lane
Meadowbrook, PA 19046
Mon-Sat 10-5
(215) 887-5900

BARN RESTORATION

We specialize in restoration of
Carriage Houses, Barns and Springhouses.
Custom Cedar Decks, Carpentry and Gazebos.

MARK BESTERMAN
(610) 582-9785

TREE TRANSFERS, INC.

Large Tree Transplanting and Sales
Machine and Specialized Hand Digging
Dealers & Locators of Large Horticultural Specimens
Mature Screening and Shade Trees
Assessing and Renovating Mature Collection
and Estate Gardens
Plant Material Purchased
(215) 635-2310

Elizabeth Schumacher's GARDEN ACCENTS

Thousands of antique and
contemporary garden ornaments.

Come see. You'll be amazed!

Open Tues-Sat 10 to 5
or by appointment

Call (610) 825-5525 for information.
4 Union Hill Rd., W. Conshohocken, PA

Michael Bowell, PHS member and Flower Show exhibitor, invites you to his shop . . .

FLORA DESIGN GALLERY

a gallery of orchids and fine crafts
for the home and garden
on Kimberton Road in the village
of Kimberton, Pa.

(610) 933-2289

Tuesday - Saturday: 11:00 - 5:30
Sunday: 11:00 - 3:00

Holiday Open House - Nov. 13, 14, 15
and open Mondays Nov. 16 - Jan. 1

HOW TO ACHIEVE A GOLD MEDAL GARDEN

Start with high performance plants from Mostardi's Nursery. We feature an extensive selection of award winners from the PHS Gold Medal Award program, in addition to our inventory of exceptional quality plants & garden accessories, including:
•Foliage & Flowering Houseplants
•An in-depth selection of Perennials, Annuals & Roses
•Trees, Shrubs, Aquatics & Grasses
•Garden Accents & Planting Supplies

MOSTARDI'S NURSERY
4033 West Chester Pike
Newtown Square, PA 19073
(610) 356-8035
We are open year-round

**BRIAN J. TEMME
TREE SERVICE**

- Quality Tree Care
 - Pruning, Trimming, and Removals
 - Fertilization, Disease and Insect Control
 - Cabling and Stump Removal
- (215) 572-5665 or (215) 657-0555**

RARE & UNUSUAL PLANTS

- Specimen plants • Pond plants • Bonsai
- Orchids • Hardy cacti • Tropicals
- Sculptured trees and shrubs • Perennials
- Unique Flower and gift shop.

MUTSCHLERS' FLORIST & RARE PLANTS
1-800-242-9438

10 miles west of Pottstown, on Rte 422 at
Pineland Rd., Birdsboro, Pa.

Hill Co. - Outdoor Furniture Specialists

An outstanding selection of outdoor furniture
with distinctive designs in aluminum, wrought
iron, teak, and all-weather wicker. Wind
chimes, statuary and fountains galore!

8615 Germantown Ave.
Chestnut Hill (215) 247-7600

Aquascapes Unlimited

"The most complete wholesale source for
native herbaceous wetland and ornamental
aquatic perennials." \$100 Minimum.

Services include earth pond management,
design, installation and consultation.

For info call (215) 766-8151 Pipersville PA

UNUSUAL PLANTS

HYDRANGEAS over 50 species and culti-
vars. **Many** other rare & unusual trees,
shrubs and vines. Sales east of the Rockies
only. Catalog \$3. Wilkerson Mill Gardens,
9595-G Wilkerson Mill Road, Palmetto, GA
30268. www.wilkersonmill.com

Discover Chester County's best-kept secret

Shamona Valley Gardens
grower of fine Perennials

Cut out the middle man and come
directly to the grower
Wholesale • Retail
call (610) 363-8991

or write for a free catalog
825 Milford Rd., Downingtown, PA 19335

Quality Koi Company, Inc.

322 N. Broad Street
Philadelphia, PA 19102-1015
(215) 988-9723 Philadelphia's newest and
most innovative pond store. Everything for
the koi and pond enthusiast. Visit our store.

Garden History Tours

Experience the vitality of the great gardens of
Europe and Asia. Small group led by land-
scape historian **Marie Stella Byrnes**.
Lodging chosen to savor the charm and
regional cuisine of the area: Northern Italy:
Florence, Venice and the Lake Country.
Chelsea Flower Show and Monet's Giverny.
Gardens of Kyoto. Gardens of Suchow. Write
for brochure: **Kirin Farm Enterprises, Inc.**,
39 Mountain Road, Charlemont, MA 01339
(413) 339-4278 (Fax) 212-614-9133.

**REED'S WOODS, INC.
QUALITY WORK AT A FAIR PRICE**

Custom Builder
Restorations, Remodeling
Greenhouses
Springhouse Restorations
Decks, Carpentry & Landscape Structures
Call for Free Estimate
Jamie Reed
2125 Bodine Road
Malvern, PA 19355
(610) 827-9663

**Exquisitely Landscaped Home for Sale in
Langhorne.** Choice lawn specimens includ-
ing umbrella pine, katsura, cork tree, cryp-
tomeria, Japanese white pine espalier, dawn
redwood. Outstanding brick walls, paths and
patio with enhancing lighting. Premium red-
wood deck. **Coldwell Banker Hearthside,**
Realtors. Bob Wolfe, (215) 504-9000, ext.
118 or (215) 396-0927.

MAIL-ORDER NATIVES "The" source for
collectors! Unique plants at great prices.
Conifers, trees, shrubs, vines, grasses,
groundcovers, perennials and native azaleas.
P.O. Box 9366, Lee, FL 32059. Catalog: \$2.00.
Web site w/pictures: [http://www.mind-
spring.com/~plants/natives.catalogue.html](http://www.mind-spring.com/~plants/natives.catalogue.html)

THE JOURNAL OF JAPANESE GARDENING

6 issues/year, \$35
Published by ROTH Tei-en
P.O. Box 159, Dept. H-3, Orefield, PA 18069

**A CONSUMER GUIDE TO LOW
VOLTAGE OUTDOOR LIGHTING**
is available without charge by contacting
LANDSCAPE LIGHTING 800.569.9985
or visit our website: www.sitelights.com

**RARE & PREVIOUSLY OWNED BOOKS
ON HORTICULTURE**

& BOTANICAL PRINTS - Bought and Sold
Polly Goldstein c/o **The Antique Collection**
161 W. Lancaster Avenue, Wayne, PA 19087
Shop: (610) 902-0600
Office: (610) 436-9796
E-mail: GrannyPol@aol.com

**Are you seeking to develop an innovative
and exciting garden or perhaps searching
for a way to maintain an existing garden?**

- | | |
|-----------------------|---------------------|
| • Container Plantings | • Butterfly Gardens |
| • Perennial Borders | • Water Gardens |
| • Shrubs and trees | • Native Species |
| • Annuals | • Unusual Plants |

Fine Garden Creations is a local garden
design, installation and maintenance compa-
ny with extensive horticultural experience in
the Delaware Valley. Our trained and experi-
enced professional staff have national
and international experience. We are small
enough to provide the personal touch and
large enough to get the job done.

Fine Garden Creations
P.O. Box 445
Swarthmore, PA
19081-0445
Phone: 610-328-0985 Fax: 610-328-4850

GRACIE'S 21ST CENTURY CAFE

Fresh, Natural Gourmet Dining
with just a hint of decadence
Dinners Wed. - Sat.
MANATAWNY ROAD, PINE FORGE, PA
Directions, reservations,
& an unforgettable evening: **(610) 323-4004**

**WATERLOO GARDENS
A HOLIDAY WONDERLAND
for all ages:**

HOLIDAY PREVIEW OPEN HOUSE
Nov. 7 & 8 -Saturday & Sunday
HOLIDAY LIGHTING FESTIVAL
Friday, Nov. 27 - 6:00 p.m.
Thousands of usual & unusual Poinsettias,
Cyclamen, Jerusalem Cherries,
Ornamental Peppers,
Orchids, Bonsai, Topiaries, and
Culinary Herb plants.

Cut, live, and permanent trees.
Wreaths, greens, and garlands.
Beautiful themed trees to inspire you.

Unique Tree Ornaments:
Old World Glass • Hand-Painted • Silver
Crystal • Brass • Porcelain • Papier Mache

**CHRISTMAS COLLECTIBLES
FROM AROUND THE WORLD:**
Dept. 56 Gold Key Dealer
(Largest Selection of Collectible Lighted
Houses & Accessories in Delaware Valley)
Ulbricht, Steinbach, & German
Nutcrackers & Smokers • Nativities •
Snowbabies • Byers Choice Carolers •
Possible Dreams Santas • Fontanini
Nativities

CREATIVE CHRISTMAS GIFTS
Largest Selection of Herend Porcelain,
Halcyon Days Enamel Boxes, Limoges
Boxes, Alexandra "Fabergé" Egg jewelry,
& Lladro figurines.

• **WATERLOO GARDENS •**
Two Locations - Open 7 Days a Week
Exton - 200 N. Whitford Rd. (610) 363-0800
Devon - 136 Lancaster Ave. (610) 293-0800

FOR CHRISTMAS NOW - Select your balled
and burlapped tree from thousands of
sheared Colorado Spruce, Douglas Fir, White
Pine, Fraser Fir, Concolor Fir. **We'll hold
them for Christmas pick-up.** Please call for
an appointment to select your stock and/or
request our complete list of stocks/prices.
AFTER THANKSGIVING: It's time for your
traditional family trip to choose and cut your
special Christmas tree! **Sat. November 28
through Sunday December 20th (9am -
4pm Closed Mondays)**
Douglas Fir, Colorado Spruce, Fraser Fir,
White Pine for pre-cut and chooses-and-cut.
Concolor Fir pre-cut only. Be selective and
proud of your tree. You surely will be if it's a
SHANAHAN-GROWN CHRISTMAS TREE.

**SHANAHAN'S TREE FARMS AND
NURSERIES**
RD #2, Box 73B, Honey Brook, PA 19344
(610) 273-3318

Advertising copy should be submitted 8 weeks before issue date: November, January, March, May, July, September. Minimum rate \$34. Charges based on \$8.50
per line. Deduct 10% for your second consecutive ad, using same copy. All copy should be accompanied by check made out to PENNSYLVANIA HORTICULTURAL
SOCIETY and sent to Lauri Brunton, GREEN SCENE, 100 N. 20th Street - 5th Floor, Philadelphia, PA 19103.



The Dawn Redwood (*Metasequoia Glyptostroboides*), a winner of the PHS 1999 Gold Medal Plant Award. See page 20 for a complete run-down on the rest of the champions.



GREEN scene

THE PENNSYLVANIA HORTICULTURAL SOCIETY

JANUARY/FEBRUARY 1999 • \$5.00



SPECIAL 1999 PHILADELPHIA FLOWER SHOW ISSUE

Design on Nature...The Art of Gardening

25 Years of Philadelphia Green

An Artistic Blacksmith

CONTENTS

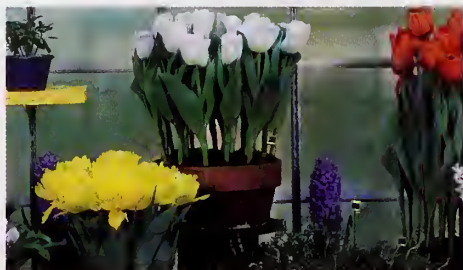
3. Editor's Page

4. Steel Dreams

Adam Levine profiles the work of ornamental blacksmith, Greg Levitt, whose beautiful steel gates, sculptures, and other pieces of art grace many gardens around the country. Also meet his daughter, Camille, who has inherited her father's gift for turning metal into magic.

7. Philadelphia Green At 25

Lauri A. Brunton gives us a tour of the Flower Show exhibit from Philadelphia Green, the model urban-greening program of the Pennsylvania Horticultural Society. Now turning 25 years old, Philadelphia Green is continuing to demonstrate how it goes into bleak city environments, galvanizes the community, and creates wonderful gardens—and wonderful neighborhoods—everywhere.



10. Miniature Madness

Marby Sparkman shows us the tiny, intricate world of miniatures, which delight and amaze Flower Show visitors every year with their incredible detail. And just how do those miniaturists grow such tiny flowers? Read on!

14. COVER: Design On Nature

Judy Mathe Foley leads us through the Flower Show's famed "Central Feature" exhibit, which represent several of America's finest historical and artistic gardens. Join us as we travel from fabulous estate to fabulous estate: Kykuit, Lyndhurst, Chesterwood, Filoli, Cliveden

19. The Topiary From Mars

Jackie Reardon tracks down the legend of "Big Mama," the seven-foot-tall topiary giant designed by Flower Show winner, Gerald Robbins. We talk to Robbins and learn of his gift for turning small woody plants into horticultural behemoths.

21. Winter Reading

Reviews of the latest gardening books—just perfect for the long, cold evenings of winter.

24. What's Your Major?

A "Who's Who" of this year's entrants in the Major Exhibitors category at the Philadelphia Flower Show.

28. Let The Competition Begin

Learn about the Competitive Classes at the Philadelphia Flower Show and see how you can enter for the year 2000. Also, check out the heady competition for 1999.

34. Classified Advertisements

GREENscene

Editor
Pete Prown

Associate Editor
Pamela Vu

Publications Assistant
Erin Fournier

Art Design
Baxendell Graphics

Publications Committee
Mary Lou Wolfe/Chair
Kathryn S. Andersen
Richard L. Bitner
Walter G. Chandoha
Judy Foley
Charles W. Heuser
Gene Jackson
Anthony A. Lyle
Patricia McLaughlin
Robert McCracken Peck
L. Wilbur Zimmerman

Printer
ALCOM Printing Group, Inc.



THE PENNSYLVANIA HORTICULTURAL SOCIETY

100 N. 20th St.
Philadelphia, PA 19103-1495
(215) 988-8800

Chair
Ann L. Reed

President
Jane G. Pepper

Executive Vice President
J. Blaine Bonham, Jr.

PHS Membership information
Linda Davis, (215) 988-8776

Classified Ads and Subscription Services
Erin Fournier (215) 988-8769
efournie@pennhort.org

Horticultural Hotline
(215) 988-8777, Monday through Friday,
9:30 to 12
[closed in December]

Web Site
www.libertynet.org/phs

GREEN SCENE (USPS 955580), Volume 27, No. 3, is published bi-monthly (January, March, May, July, September, November) by The Pennsylvania Horticultural Society, a non-profit member organization at 100 N. 20th St., Philadelphia, PA 19103-1495. Subscription: \$16.95. Single Copy: \$3.00 (plus \$1.50 shipping). Second-class postage paid at Philadelphia, PA 19103. POSTMASTER: Send address change to GREEN SCENE, 100 N. 20th St., Philadelphia, PA 19103.

© Pennsylvania Horticultural Society, 1998

GREEN SCENE subscriptions are part of the membership benefits for:

Cleveland Botanical Garden, Ohio

Cox Arboretum, Dayton, Ohio

Frelinghuysen Arboretum, Morristown, NJ

Horticultural Society of Maryland, Baltimore

Phipps Conservatory, Inc., Pittsburgh, PA

Staten Island Botanical Garden, Inc, New York

1999 Philadelphia Flower Show
MARCH 7 - 14



HOURS: Sundays 8 am to 6 pm
Monday - Friday 10 am to 9:30 pm
Saturday 8 am to 9:30 pm

TICKETS: GENERAL ADMISSION
Weekends (Sat. and Sun.) Adults: \$18
Weekdays (Mon. - Fri.) Adults: \$16
Any Day Children 2 - 12: \$8

GROUP TICKETS - May be purchased by mail
Nov. 1998 through Feb. 1999.
Minimum 10 adult tickets or \$155.00
Adults (any day): \$15.50 Children 2 - 12: \$8
Flower Show information call 215-988-8899.

Produced by THE PENNSYLVANIA HORTICULTURAL SOCIETY
Presenting Sponsor PNC BANK



Pete Prown

radishes, the gardener is employing creative means to accomplish this feat, and that—in and of itself—is artful. We are gardeners, we are artists.

To celebrate the aesthetic side of the horticultural experience, the theme of the 1999 Philadelphia Flower Show is "Design on Nature...the art of gardening." For our part, we are happily devoting this entire issue of *Green Scene* to the Flower Show and to stories on artistic gardening. Within its pages, you'll find stories on several highly creative gardeners who have long been a part of the Show, as well as articles on exhibitions and competitors.

What can you expect to see at the Show itself? As you leaf through this issue, you will see previews of exhibits. First, you will read about "Irreplaceable Places," which is about several treasure gardens of the National Trust for Historic Preservation: Kykuit, Lyndhurst, Chesterwood, Filoli, and Philadelphia's own treasure, Cliveden. There will also be a stunning recreation of a portion of the Washington National

Cathedral and its herb garden; classic American sculpture of the 1920s and '30s; a charming early 19th-century schoolhouse from the Pennsylvania countryside; and a powerful statement from PHS's acclaimed Philadelphia Green department. All this, plus an amazing

water-garden display...but I don't want to give away too much.

In all, we

hope this special edition of *Green Scene* will steer the right side of your brain down exciting, new artistic avenues. Once you begin to think of your garden as a blank canvas awaiting your creative touch, you'll never look at it the same way again.

PETE PROWN

Pete Prown

greenscene@pennibort.org

There are many reasons why we garden. Some of us garden for sustenance, some for decoration, and many for our livelihood. But perhaps the one unifying reason that everyone gardens is to add beauty to their lives. As our lives become more complicated, stressful, and enmeshed with the

The Gardener as Artist

digital world of computers, this verdant idea becomes even more alluring. From the artistic designer to the meticulous vegetable grower, we all garden to create beauty of one type or another. Let's face it—we gardeners are beauty addicts.

This leads us to the bigger question—is gardening "art"? Is it in the same league as painting, sculpture, and music? The answer is an emphatic yes. The problem, however, lies in the fact that few of us actually give our horticultural endeavors credit for being an art form. To the popular state of mind, gardening is a quaint hobby for those of us born with so-called "green thumbs." The reality is that—at the moment a person begins to plan and then plant a garden—an artistic process is taking shape. Whether it is the design of a grand pergola on which to grow wisteria, or the simple act of sowing a row of

"The idea is to be fluid,
not to beat the heck
out of it. You're trying to
paint in space...
with steel."



DOOR TO ANOTHER WORLD

An Artistic Blacksmith Breathes Life Into Steel

by Adam Levine

At Upper Bank Forge, Greg Leavitt's workshop and studio in Glen Riddle, Pennsylvania, he turns steel into flocks of birds, clouds of butterflies, and gardens full of flowers, among other exotic creations. Leavitt produces "architectural metal sculpture," a fancy phrase for work made mostly by time-honored blacksmith techniques. The portfolio of Leavitt's hand-forged work runs the gamut from functional to strictly ornamental, and includes fountains and furniture, gates and grilles, doors and dragons, arches and acorns. He has completed scores of private commissions, shows his work at a gallery in Santa Fe, and has had many pieces displayed in Philadelphia Flower Show exhibits over the past 20 years. Now aided at the forge by his daughter, Camille, Leavitt continues to take a substance as hard as steel and transform it into representations of beautiful living things. It is truly metal into magic.

"My goal is to take something like steel, which is so strong and hard, and make it lyrical, light, and pleasing to the eye," he said. "There's a quote from famous ironworker, Samuel Yellin, 'Iron is a dead material. It's fun to bring it to life.'" Leavitt didn't always want to be an "artist-blacksmith, however." Born in Indianapolis in 1947, he considered himself an All-American boy who loved football and baseball, with little interest in anything artistic. He studied hotel and restaurant management in college, and by 1972 was married and managing a bar in Breckenridge, Colorado. That year he became disillusioned with his chosen line of work, and began searching for something else. His epiphany came when he met a man who called himself a "sculptural ironworker."



The artist and his daughter, Camille, standing behind the Dolphin Gate.

Leavitt recalled, "I felt like I was struck by a lightning bolt. You know how people talk about having life-transforming experiences? That was mine. I fell in love with the process."

With no artistic background and no real experience with tools, Leavitt didn't have an easy time at first. "I fumbled and stumbled my way into doing this," he admitted. In learning the craft, he was fortunate to come along at the beginning of a blacksmithing revival. As one of the early members of the Artist-Blacksmith Association of North America, he benefited from the major purpose of the organization: to share knowledge among its members. As a

self-taught artist, Leavitt was also aided by his then-wife, Lydia. "She is a very good designer who understands the logic of steel, what it can and cannot do," he notes. Lydia Leavitt designed many of the pieces her husband built in the early years, and still designs for him occasionally. For the first two years in Colorado, Leavitt made "whatever came along, whatever I could do to get by with," which included many lighting fixtures, fireplace screens and fireplace tools. Then, as now, he performed the multiple roles familiar to any sole business proprietor, from purchasing agent and salesman to bookkeeper and janitor—all this on top of actually forging the

Adam Levine

finished work.

In 1974, Greg and Lydia and daughter Camille—then six months old—moved to Upper Bank Nursery in Media, Pennsylvania, the home of Lydia's parents. Greg set up a forge in the barn, and while living among so many beautiful plants, he began to explore the floral forms used in

historical ironwork, especially that of the Art Nouveau period. He also got his first commission, a cemetery gate in nearby Crozerville.

The Leavitts left Upper Bank for their own home in nearby Wawa in 1979. Greg converted the oversized garage into a forge, which allowed him to tackle larger commissions, including a 15-foot acorn sprout created for the Oaklands Corporate Center in Exton. In 1988, he moved the business into an old mill building along Chester Creek and, four years ago, he moved it again, into a converted 1860s schoolhouse in Glen Riddle that he shares with a glass blower and a figurative sculptor.

The current forge, a hangar-like structure added on to the back of the old school in the 1950s, is ideal for Leavitt's work. Its single room is 50-foot square with 18-foot ceilings, which allows several large projects to be undertaken at once. On sunny days, corrugated fiberglass panels mounted at the roof line admit a pleasant, diffuse light into the room. The raw material for the work—long pieces of steel of various lengths and thicknesses—fill racks that run along the south wall. A five-ton overhead crane allows Leavitt to move large pieces quickly, adding to the versatility.

A dozen or more large shop tools are scattered around. Some are familiar: an arc welder, a drill press, a grinding wheel. Others are more specific to blacksmithing, such as the trip hammer, which does much of the heavy hammering and stretching of heated metal before it's finished more delicately by

hand. Power tools notwithstanding, the forge, the anvil and the hammer—along with the strength of the blacksmith—are still the heart of this craft. In Leavitt's shop, the forge is now fueled with clean-burning natural gas instead of the dusty coal he once used. His anvils also have numerous attachments, called *bardies*, which can be used as hammering surfaces to create an almost endless variety of shapes and effects.

Just as a master chef has many knives, so has a master blacksmith many hammers. Leavitt has more than 60—some of which are used often, others only once a year—each one designed to accomplish a different task. Despite all the hammering a blacksmith does, Leavitt insisted that it was not an intrinsically aggressive process. "I appropriated an idea I've learned in martial arts and meditation practice: Don't fight force with force," he said. "All the work is actually very delicate and, as Camille likes to say, very lyrical. The idea is not just to beat the heck out of the material. It's meant to be fluid. You're trying to paint in space with steel. You want it to look like it wasn't labored over." Camille Leavitt, 26, studied painting and sculpture at the Pennsylvania Academy of the Fine Arts and began working at the forge six years ago. "She's always been around it," her father said, "Still, she has her own ideas and her love of horticulture adds something to it."

"I practice *ikebana* (the Japanese art of flower arranging)," Camille adds, "Sometimes I look at this and think, 'This is *ikebana* with steel.'" Camille



Josephine's Gate at the Rose Garden, Scott Arboretum at Swarthmore College.

Dengjeng Lee

showed a visitor a full-size template, drawn on Masonite, for a wall sculpture featuring lotuses, cattails and dragonflies. The template lies on the floor of the shop, with various completed parts set in their proper places. Once all the little pieces are finished—a process, that for larger projects, can take months—the whole sculpture is then welded together.

She demonstrated how to make an ivy leaf out of 3/16" plate steel by cutting it out, sanding the edges, and adding a line down the center with a hammer and chisel. She then heated the leaf and, setting the red hot metal in

the notched "leaf" hardy, hammered a bend down the center, then further stretched and tapered it. "This work wouldn't be as interesting to me if I was just making twists and scrolls, if I wasn't working in real forms, like the flowers and seed pods," she said. "You learn a lot about a form when you have to make it. The last gate we made had foxgloves in it and I'm glad they were blooming when we did it, so I could see how it looked at various stages."

Besides making most of the flowers, Camille also enjoys doing *repousse*, a technique in which the metal is worked from both sides with small hammer blows to create different shapes and effects. Two copper egrets, worked in *repousse* by both Camille and her father—along with five steel arches with tree forms made by standard blacksmithing—will be part of the Robertson's exhibit at this year's Philadelphia Flower Show. Camille also has a 19-year-old brother, Ben, who sometimes helps out at the forge. "He's good at it and he's very precise, but he doesn't seem to like ironworking at all," Greg surmises. "The material simply doesn't speak to him," Camille said, finishing her father's sentence, "Ben is really good in math and sciences, and it's kind of a family joke. We all say, 'Unlike us, maybe he'll actually get a real job.'"
❖

You can contact Greg Leavitt at Upper Bank Forge, 346 Parkmount Road, Glen Riddle, PA 19063, (610) 358-1766.

Deep Roots in the City



Blaine Bonham

Thanks to Philadelphia Green
One Woman Helped Revive Her Battered Urban Neighborhood

Above: Neighborhaad activist Sharan Turner first began to garden in her North Philadelphia neighborhood in the mid '70s when PHS established its Community Vegetable Garden Program (later to become Philadelphia Green) and was among the first PG participants. Here, she and other community gardeners gather around PG staffer Patricia Schrieber (right), now PG Outreach Manager, to discuss garden design after one of the first Philadelphia Green Advisory Board meetings.

by *Lauri A. Brunton*

Do you like the street where you live? Is it active, colorful, and green...or gray and empty? How do you think your outdoor living space affects you? If it's gray and bleak, you can change it. Hundreds of dedicated people throughout Philadelphia have regenerated their neighborhoods with bright flower gardens, fresh vegetables, and strong, beautiful street trees, thanks in part to Philadelphia Green, a model

national program of urban renewal from the Pennsylvania Horticultural Society. Working to transform your neighborhood can also bring enduring friendships, an array of new skills, and a sense of community into your life. At the 1999 Philadelphia Flower Show, the program's exhibit will convey the tale of how neighbors can unite to bring about radical changes in their local environments.

Deep Roots in the City



art by Gretchen Trefny

This year's Philadelphia Green exhibit will highlight its efforts to rehabilitate abandoned urban spaces. "The exhibit is designed to illustrate the incredible transformation process undertaken in all of Philadelphia Green's projects," says Gretchen Trefny, PG Public Landscapes Project Coordinator and Exhibit Manager. The focus is how Philadelphia Green builds community through partnerships with volunteers, neighborhood groups, public agencies, corporations and foundations.

Flower Show visitors will experience the dramatic change in a community when a trash-strewn lot becomes a beautiful garden. "We want visitors to leave with a sense of what Philadelphia Green is, and to know that they play a part in the large-scale urban greening process. Just by buying a ticket to the Show, visitors have already supported these greening

efforts," continued Gretchen.

This year also marks the 25th anniversary of Philadelphia Green. Since the early days, as long-time city gardener Sharon Turner playfully mentioned, "...when people broke up the concrete on sidewalks for tree plantings by hand," PHS's Philadelphia Green has evolved with the times, helping to improve the quality of life and create a sense of community through horticulture. And just how did it all begin? Let's go back to the early days of this landmark program.

"Most everyone on our block came out to help when they saw we were planting vegetables, trees, and flowers," says Sharon, one of the founding gardeners of Hope Springs, a 23-year-old community garden on the 2100 block of 20th Street in North Philadelphia. "Even the doors of corner bars opened and people spilled out, including many who had enormous difficulties, addictions,

and struggles in their lives. They needed to prove they still had the strength to create something healthy and beautiful."

She adds, "I contacted Philadelphia Green to start the process. As I organized neighbors to help transform our vacant lots into gardens, I learned I had the ability to develop leadership in others. I found I could develop their potential."

When the Philadelphia Green Advisory Board formed in 1980, Sharon was among its first members. Through the warmth of the people on the Board, and sharing a vision with them, Sharon soon shed her shyness. She grew to be a true neighborhood leader. The block where she lives began deteriorating in 1975 when the city first started tearing down houses in Philadelphia. "There were no trees or gardens on the block at that time," she remembers. "We saw this first house going down as the beginning of the end. We knew the

"We want visitors to leave the exhibit with a sense of what Philadelphia Green is and what part they play in the large-scale urban greening process."

responsibility of keeping our neighborhood going would fall on our shoulders."

Sharon and her block group called Blaine Bonham, the first staff member for the then-fledgling Philadelphia Green program and now PHS's Executive Vice President. He brought them soil, tools, seeds, plants, and fencing. Because so many people from this neighborhood had Southern roots, they knew a lot about farming and gardening. It wasn't too hard to put the tools to work. "We were one of PG's first community gardening programs. When the second and third houses were torn down, we just kept going. We planted wildflowers and our sitting garden," continues a proud Sharon.

How did this process shape the lives of Sharon and her neighbors? "Transforming vacant lots into gardens has helped us get the houses rehabilitated on our block because City Hall saw we cared. Now, we all feel we have a stake in our neighborhood again. We've developed friendships and new skills," she says. "Our next and most important step is to lead the youth. Someday, they will ask, 'Do you remember when we ate those fresh peaches off our trees and those fresh herbs?' They'll remember their early exposure to these things and will come back to it. Still," she reminds us, "We must guide and teach them so they can continue the gardens and pass their knowledge on to future generations."

Sharon's experiences reflect a snippet of what is happening right now all over the city, both in communities and public spaces. Along with the drive and ambition of individuals, communities, and corporations, the Pennsylvania Horticultural Society's Philadelphia Green is helping to turn the city's deteriorating physical landscapes into green spots of health and beauty. And they will continue to strive for that goal for years to come and welcome support from you. ♦

For more information about Philadelphia Green, call (215) 988-8800, or visit the website at: www.libertynet.org/phs



Above: As part of a group of community gardeners at an herb workshop at Pennsbury Manor in the '90s, Sharon gathers roses to be used in herbal demonstrations. Sharon (right) continues to learn all she can about horticulture and gardening to bring back to her neighborhood in Susquehanna, North Philadelphia.

Patricia Schreiber



Sharon Turner in the early '80s.



A close-up of the blue-ribbon winner, "Love In Bloom" (1998) by Borboro and Susan Stevens. Don't let the realism fool you—this miniaturized room could easily sit on your kitchen table.

The Magic of MINIATURES

A Tiny World Of Big Surprises

by Marban M. Sparkman

How do they do it? That is the first question Philadelphia Flower Show visitors ask as they peer into the tiny scenes constructed for the Miniature Settings classes. The answer is, "Part skill and part magic." It is the illusion, not reality, that counts in the miniature world. There is sleight of hand in crafting scale-model furniture and wizardry in turning a tiny herb into a wall-smothering vine. Indeed, there is magic in manipulating everyday objects to serve a miniature purpose.

"It's a whole other world that you can get lost in." "I loved the miniature world so much that I had to go to school to learn more." "I was so excited, I quit my paying job in order to learn how to make miniatures."

You feel the passion as miniaturists talk about their hobby. Their love of small things and the skills that they bring to this art form has many sources. Interior designer Wanda Morris Simons began by creating scale models for clients, but after seeing miniature settings for the first time during a visit to

the Flower Show (combined with a visit to the scale-model Eugene Kupjack Rooms at the Baltimore Museum of Art), her career in miniatures kicked into high gear. Christine Drake Donahower, Co-Chair of the classes, credits her father—a dentist who was greatly skilled with his hands—for inspiring her love of crafts. He encouraged her various artistic pursuits and built the all-important box to house her first Flower Show exhibit. Competitors with a horticulture background seek the unique challenge of producing the live plants that distinguish these miniature settings from all others.

Rules Of The Game. Class rules dictate that each exhibit contain a minimum of six live, rooted plants. There are several special challenges here; first, to grow or prune a live specimen to the demanding scale; second, to hide or containerize the plant's root ball, which might die in the attempt to miniaturize it; and third, to produce a botanically accurate plant

this challenge, one team of competitors constructed a three-tier representation of the Paris Metro. Their passion for detail led them to the Internet, where they found a website that offered a walking tour of the Metro. It doesn't beat a trip to France, but it armed them with a myriad of construction details.

Inner Space. Spatial composition is the first consideration when working in the demanding scale. The trick is to manipulate the space within the box to create different angles and views that give the illusion of as much depth as possible. A head-on view does not allow for corners, which are key to creating surprise and leading the eye onward. Often the background is a *trompe l'oeil* painting that is so well integrated with the interior elements that it is hard to tell where the painting ends and construction begins. The process is much like framing a good photograph or building a stage set, in which activities can take place in different spaces. The goal is to tease and



list. Either by craft or illusion, the miniaturist overcomes most obstacles. But there is scant room to tamper with the root system of a living plant. And the stakes are life and death. Somehow an appropriate-sized container—sometimes up to 6" across—has to be incorporated into the off-stage workings of the set.

Scale is the discipline of the miniaturist. The Philadelphia Flower Show sets the scale at one inch to one foot (1"=1'). Exhibits are presented in a box that can measure up to 36" wide by 22" deep by 42" high, which is considerably larger than the final framed opening, 12" high and 22" wide. Over the years, the frame size has remained the same, but the interior space has expanded to allow construction above and below ground level, which gives greater subtlety and dimension to the scene. In response to

delight the viewer with unexpected details at every turn.

"I look at it like a big puzzle," says Jane Gray, a veteran illusionist who, with partner Emilie Lapham, created the 1997's first-prize setting, "The Way to Cook and Play." Once Jane's father had built a sturdy box, and her brother had completed the electrical wiring, the women—armed with Exacto knives—went to work like mini carpenters, building kitchen cabinets from blocks of wood and tiny strips of molding. Then they baked and shaped "marble" counter tops with Fimo, an acrylic compound that is the secret ingredient of many miniature settings. In their leisure time, they walked in the park, picking up hundreds of shards of Wissahickon schist, which they used to build the tiny wall outside their kitchen's window. Like masons, they built up a miniature wall using Fimo

THE MAGIC OF MINIATURES



Even miniature plants get thirsty. Some exhibits have elaborate wicking systems to keep the plants moist, but as Wanda Morris Simons demonstrates, individual containers must be watered with an eyedropper or a squeeze bottle.

for mortar. Yet in contrast to many building elements used in the miniature settings, their wall of native stone really was what it seemed to be—the drawback was that it was so heavy that they could hardly lift the finished box. And after all this construction, they had just begun. It takes three to four months to complete a miniature setting. The next step, and the real joy for the miniaturist is filling out the interior/exterior space that they have defined within the box.

Jacks Of All Trades. Exhibitors come armed with a variety of talents: they are painters, woodworkers, horticulturists, interior decorators, set designers, and miniature hobbyists. All are collectors, too, and all have boxes crammed with miniature treasures just waiting for an appropriate set. Most will admit that collecting miniatures is addictive. “It’s important to keep a ready inventory of accessories and miscellaneous materials, because you never know what you might need,” goes the thinking. Miniature accessories can also be bought and often are. (For judging purposes, whether materials are purchased or handcrafted by the exhibitor is not important.) The collector’s dream,

Philadelphia Miniaturia—one of the best shows of its kind in the world—is held annually in October. Flower Show competitors are bound to meet there, but are careful not to discuss any purchases, for fear of giving away their secret themes. A Hepplewhite chair or an electrified brass chandelier might cost hundreds of dollars, so competitors generally elect to make most of their interior furnishings.

Numerous organizations offer hobbyists the opportunity to hone their skills. The International Guild of Miniature Artists has two-week summer courses teaching skills such as how to craft a Chippendale sideboard, with tools sized to scale; or how to weather surfaces to look old, using a secret vinegar-based formula; or how to shape and fire tiny porcelain pitchers, plates, cups and saucers. At the National Association of Miniature Enthusiasts (NAME) and the National Convention of Miniaturists, amateurs and experts gather from all over the country to share the secrets of their small world. In Delaware, the First State Miniature Club (“Mini Club,” for short) sponsors exhibitions and workshops where fellow enthusiasts are eager to help solve a problem.

Secret Tricks. Making your own accessories demands the skill of a master craftsman, lots of imagination, ingenuity, and time. Some pieces, such as furniture, may be hand-carved and polished wood replicas of a life-size original. The woods used, however, differ because the grain of cherry or mahogany is usually too coarse for the scale. Wanda Simons loves to recall one Thanksgiving weekend when she made 14 matching upholstered chairs while her husband basted the turkey. She was pressed for time and upholstery was easier to deal with than 14 pairs of hand-lathed legs. For her first prize-winning exhibit in 1996, Simons also built a replica of the heirloom Philadelphia Tall Case clock that stands in her living room. Both the miniature and the original, which has been in the family since the 1700s, keep perfect time. Exhibitors skilled in needlepoint often make tiny rugs for their settings. A loom fashioned from a shoebox also produces an appropriately scaled carpet. On the high-tech end, tiny lasers can now do some of the most intricate woodcarving tasks of the miniaturist.

Many accessories are clever reconfigurations of everyday items. A cup hook

becomes a perfectly scaled brass faucet when turned up-side-down and screwed into the back of a tiny sink. Like magic, common brads with rounded heads turn into miniature drawer knobs. Spackle replaces plaster. In the plant world, tiny hens and chicks masquerade as a giant Yucca plant, or whatever your imagination tells you it is. To win a blue ribbon last year, Midge Ingersoll and Evelyn Seaton created the illusion of an overgrown garden, filling their space with a tangle of vines and shrubs fashioned from tiny herbs and succulents. As one exhibitor says, "It's a special exercise for the brain, always trying to turn something into something else."

To miniaturists, recycling has become an art form, too. They never throw anything away casually and are ever alert for the odd button, shred of cloth, bit of broken glass, or twisted metal that might function as some essential miniature detail. It's a matter of training the eye and constantly asking, "How else can I use this?"

Green Matter. The horticultural component of the Miniature Settings Classes presents its own unique set of challenges. One of the panel of three judges is a horticulturist, determined to apply the same standard here that would apply anywhere else in the Flower Show. Some competitors come innocently from their own backyards, thinking that growing tiny living plants for their setting is similar to creating other accessories. Others, experienced Flower Show exhibitors, work their way down in size from small niches to jewelry design classes. There is a surprising variety of plants in such a small scale and lots of room to be creative. *Soleirolia soleirolii* (baby's tears), *Serissa*, *Ficus pumila* (creeping fig) and tiny shoots of *Chlorophytum comosum* (spider plants) are standbys, as are mosses and *Lolium perenne* 'Bella' (perennial rye grass) for groundcover and assorted herbs. Epiphytes, or air plants, can be useful because they meet the standard of live plants but do not present the usual problem of how to hide the root system. Most dwarf conifers are too big, but they can be heavily pruned, over time, to conform to scale.

As is so often the case in the miniature settings, few things are what they seem, even with live specimens: for example, the rooted sprig of heather pruned to look exactly like a cherry tree in full bloom. The more adventurous grow their plants under lights over a period of several months, wiring and pleaching them into desired shapes. Using this technique, one gardener turned several dwarf myrtle, *Myrtus communis tarentina*, into what looked like an allée of mature trees. Tiny wildlings, harvested from fields and roadsides, are very seductive to the miniaturists. These treasures, however, can lead to hours of library research to identify them or making sure you are not unwittingly disturbing an endangered species.

All live plants must be kept in tip-top condition throughout the nine days of

"Barbara and her daughter-in-law began their miniature project with the hope of moving on from the grief that engulfed them."

the Show. This entails daily watering with an eyedropper, dusting with a paint brush and plenty of back-up material in case of emergency. Miniature specimens are particularly sensitive to the harsh growing conditions at the Show, and seldom live long in their settings. One notable exception was a collection of succulents rooted in miniature terra-cotta strawberry jars that grew on happily for months in the exhibitor's kitchen window.

Small Stories. Miniature set design is a form of storytelling. For the Flower Show, each exhibitor provides a written "intent" that explains what is taking place in the scene. Generally, the set depicts a location where some special event took place, or might take place, while the accessories give clues about the particular people or activities involved, giving viewers free rein for their own imagination as well. Actual human figures are almost never used in the settings. The judges make their assessment of an entry based, in part, on how well the theme described in the

"intent" is portrayed.

For their Flower Show debut last year, Barbara Stevens and her daughter-in-law Susan created a joyous and sunny entry entitled "Love in Bloom"—a fanciful rendition of the Paris suite where Barbara's daughter spent her honeymoon. Tiny satin bridal slippers tucked under the bed suggest that the bride just kicked them off before dancing onto the balcony to join her groom for a glimpse of the Seine. A whiff of satin and tulle—all that you can see of the bridal figures saved from the actual wedding cake—is the only indication of the bride's presence, beyond the window. The story seems quite clear.

What neither the viewer or the judges could possibly have known is the poignant truth beyond the story. Barbara Stevens' daughter, also named Susan, died three years ago, shortly after the birth of her child, Grace Marie. Barbara and daughter-in-law Susan—who now cares for Grace Marie—began their Flower Show project with the hope of moving on from the grief that engulfed them. The creative process proved notoriously therapeutic and it did not fail this close-knit family. Unaware of the background, the judge's comment was equally poignant, "Congratulations and best wishes for the future." "Love in Bloom" won first prize in the Novice class, as well as the coveted PHS trophy as the outstanding blue-ribbon winner in the Miniature Settings Classes.

The team of Stevens and Stevens will be back this year with a new emphasis on miniature horticulture that they learned from their fellow competitors. "From the Palette of..." is the title for the 1999 Miniature Settings Classes. How each exhibitor will interpret this theme is a closely guarded secret. What flights of fancy they will indulge and what sleight of hand they will employ remain to be seen. But, as always, Flower Show visitors can count on being awed by the wonders of the miniature world.❖

The author is a frequent contributor to *Green Scene*, and a Flower Show volunteer who, like so many visitors, has long admired the miniature settings.



A 1963 sculpture by Swiss artist Max Bill sits at the end of a quiet pergola at Kykuit.

"DESIGN ON NATURE...THE ART OF GARDENING"

A Sneak Peek at this Year's Elegant Central Feature Exhibit

by Judy Mathe Foley

Last year's Philadelphia Flower Show featured a French theme, but this year's will be unabashedly American—right down to an original farm building from rural Perry County, Pennsylvania. This strong American theme runs throughout the Central Feature exhibit of classic sculpture and "irreplaceable American places" maintained by the National Trust for Historic Preservation. The 1999 Philadelphia Flower Show is Americana personified and celebrated through its art. Paying homage to the floral and garden design found in nature, the Show also presents a look at how works of art can be used to enhance natural settings. Feast your eyes!

Inside the Central Feature

"Your past will amaze you," says the handbook of historic sites maintained by the National Trust for Historic Preservation (*see sidebar*). Glimpses of that past will be showcased in the Philadelphia Flower Show's Central Feature theme, "Design on Nature...the art of gardening."

Of the 18 National Trust historic sites, Show Designer Ed Lindemann chose to feature four sites which have gardens. *Kykuit*, the John D. Rockefeller estate in Tarrytown, New York, has a grand Beaux-Arts garden

that still survives. *Lyndhurst* is a Gothic Revival Mansion with a 19th-century estate landscape overlooking the Hudson River Valley. *Chesterwood*, the Berkshires summer home of American Sculptor Daniel Chester French and a major inspiration for his work. *Filoli*, near San Francisco, is a 1900s country estate fit snugly into California foothills—also the site of one of the state's biggest gold mines.

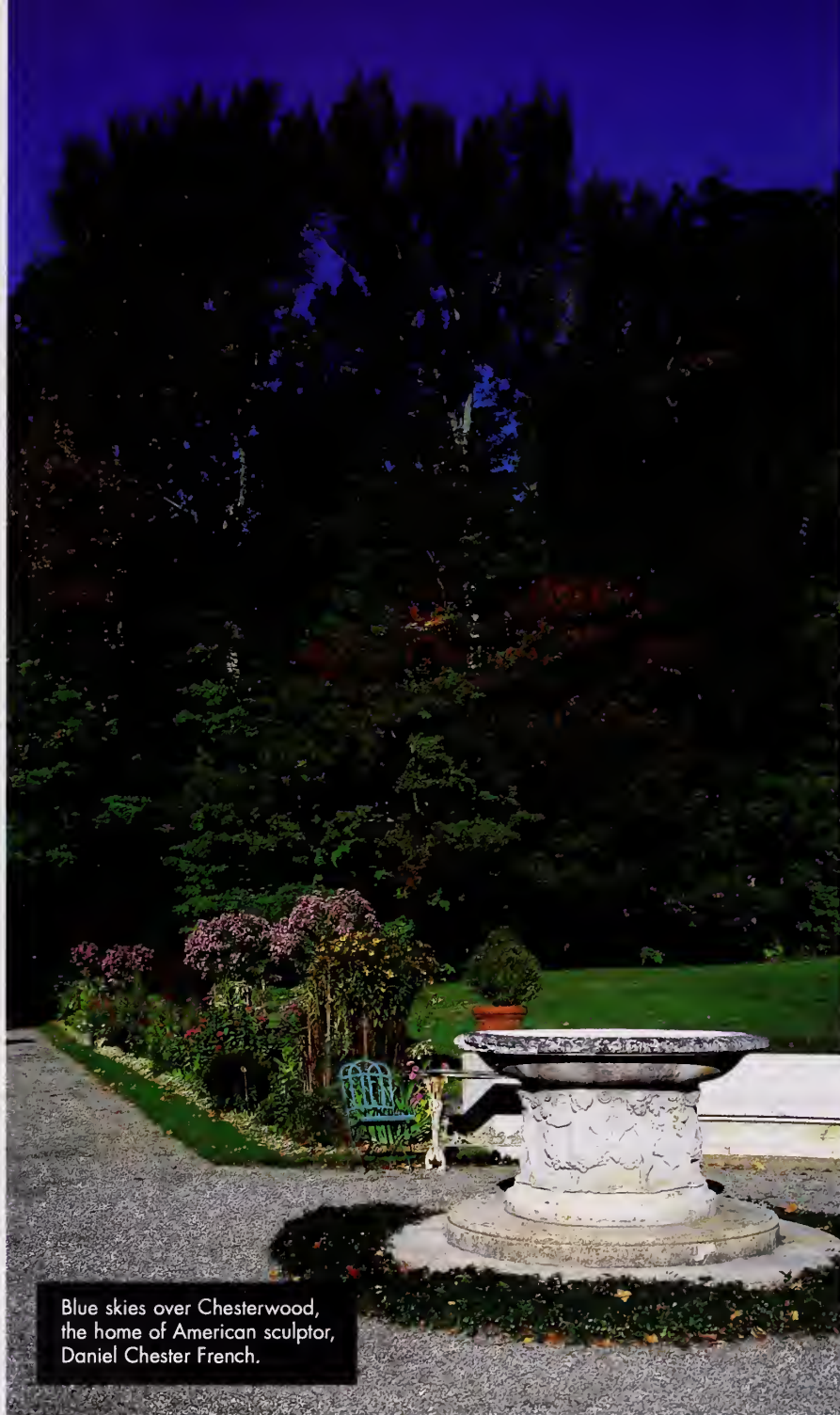
Kykuit

The Rockefeller's River Overlook

Kykuit (*pronounced Kye-Cut*), which is Dutch for "overlook," is aptly named. Located on the banks of the Hudson River, it showcases the Rockefeller family's sculpture throughout the estate gardens, giving Flower Show-goers a glimpse of contemporary sculpture in a grand setting. The estate's Italianate pavilion—with its Chinese Chippendale latticework—was one of Mrs. John D. Rockefeller's favorite retreats. It is now being recreated for the Central Feature. Flower Show visitors can admire its mosaic-bottomed pool, and view sculpture through a special "moongate" opening.

Within the house itself, French doors in the library open onto the inner garden which contains Governor Nelson A. Rockefeller's collection of 20th-century sculpture by Henry Moore, Alexander Calder, Louise Nevelson, and others.

As for the grounds, William Welles Bosworth—who worked with landscape architect Frederick Law



Blue skies over Chesterwood,
the home of American sculptor,
Daniel Chester French.

Olmstead—was hired in 1906 to plan Kykuit's formal gardens. The result is one of the best and grandest surviving Beaux-Arts gardens in the United States. Having studied at the Ecole des Beaux-Arts in Paris, Bosworth supervised the restoration of the palaces of Versailles and Fontainebleau. American gardens of the early-20th century were based on two principles that Bosworth used at Kykuit: 1) Outdoor space should be arranged in clear, orderly ways, positioned either along a main sight line

(usually a walking path), or terminating at a focal point such as a sculpture or a beautiful view; and 2) the classical design of the time dictated the use of strong vertical planes, such as evergreen hedges, shrub borders, or stone walls to give definition to the gardens. Gardens closest to the house were to be geometric and rectilinear with outer reaches dissolving into park land.

Bosworth said Kykuit's topography resembled "an inverted oyster shell, flat only at the top and hardly flat there." He

employed an Italian model for the terraced gardens, "so preferred by Italians for gardens on a hilltop site, with the ground falling steeply away toward the view." He called this Italian model "the origin of all subsequent garden tradition." His goal was to maintain and enhance the Hudson River view, and eventually this design became the perfect place for the Rockefeller sculpture.

Lyndhurst Beauty Meets the Picturesque

When the Erie Canal opened in 1825, it connected the Hudson River with the Great Lakes, and markets of the Atlantic seaboard with the rich farmlands of the Midwest. It was a time when this country "was struggling to come to terms with its national identity and trying to create a uniquely American Culture," says the Historic Trust of Lyndhurst. "New York City had emerged as the commercial and artistic center of the nation and the nearby Hudson River Valley became the focus of the Romantic movement in painting, literature, architecture, and landscape design."

Instead of looking to ancient Greece and Rome for inspiration as Neoclassicism had, Romanticism emphasized untamed nature, imagination, and emotion. It promoted freedom of individual expression in all spheres of activity. The individual expression at Lyndhurst is the work of master gardener Ferdinand Mangold.

Mangold used both of two landscape-design categories at Lyndhurst: 1) *Beautiful*, with simple, easy, flowing lines, and 2) *Picturesque*, characterized by roughness, irregularity, and sudden variation. As a result, Lyndhurst's grounds boast the unusual occurrence of both landscape and garden. They are an outstanding example of 19th-century landscape design with sweeping lawns accented with shrubs and specimen trees. The curving entrance drive provides "surprise" views and the evergreens repeat the angular repetition of the Gothic roofline.

Flower Show designers will recreate an interior of the house which has faux painting and large glass windows through which the mansion's park-like landscape and its comprehensive collection of Victorian decoration arts can be viewed.

Chesterwood A Sculptor's Inspiration

Sculptor Daniel Chester French's public sculptures capture the heart of American history. Most famous for his sculpture of a seated Lincoln at the Lincoln Memorial in Washington, D.C., and for the Minute Man in Concord, Massachusetts, French's work "shaped a national image of America." On the grounds of his summer country home, Chesterwood, French's studio appears today just as it did in 1931, when the artist died at the age of 81. At the time, French was working on the figure "Andromeda," a reproduction of which will be exhibited at the Flower Show through an open door in the studio. (Because of the size of French's work, he had a railroad siding built through his cavernous studio so works in progress could be moved in and out.

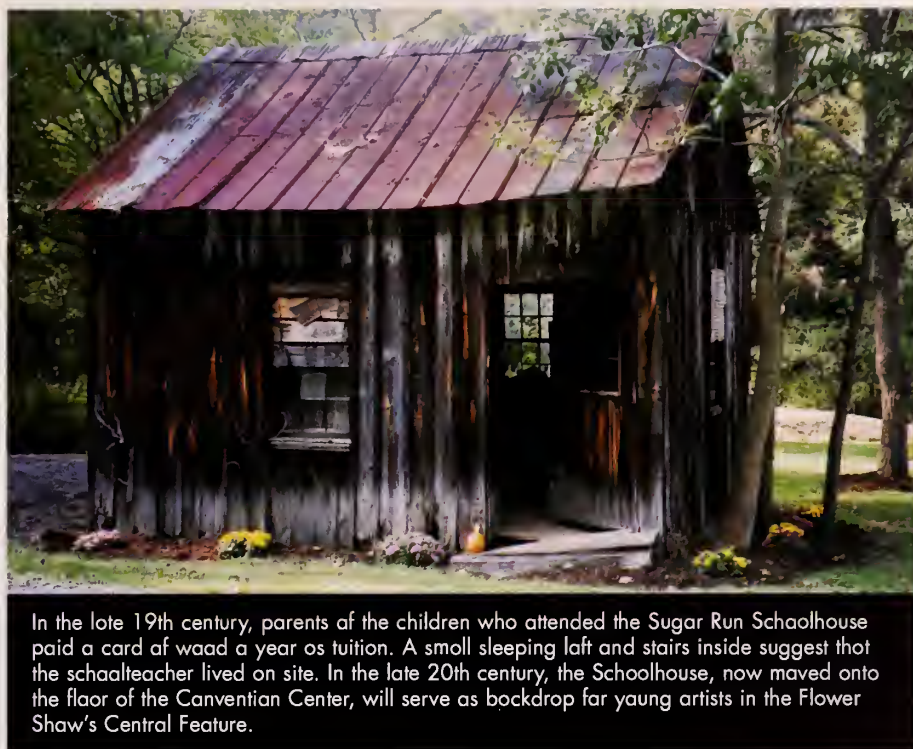
French purchased the Stockbridge farm in 1896 and developed the rustic property into a graceful country estate. Over the final three decades of his life, the estate's landscape and buildings allowed French to develop his skills as a garden designer and interior decorator. Now, Chesterwood holds a contemporary-sculpture exhibit each year, with artists from across the country exhibiting their outdoor works on the grounds and along woodland walkways. It is a sight to see.

Filoli Glory In The Hills

A balustraded Garden House will majestically appear at the Philadelphia Flower Show as a replica of one at Filoli, the National Trust site whose estate garden represents the "Golden Age of American Gardens."

Built by William Bowers Bourne II in 1915 and situated in the foothills of the Coast Range mountains about 30 miles south of San Francisco, the 654-acre estate blends into its natural surroundings beautifully. Bourne, Manager of the Empire Mine, which became one of the richest gold mines in California, gave Filoli its name, which is taken from the first two letters of three words from a credo he admired: "Flight for a just cause, LOve your fellow man, Llive a good life."

Bourne admired the style of life and architecture of the British Isles. The site reminded him of County Kerry, Ireland,



In the late 19th century, parents of the children who attended the Sugar Run Schoolhouse paid a card of wood a year as tuition. A small sleeping loft and stairs inside suggest that the schoolteacher lived on site. In the late 20th century, the Schoolhouse, now moved onto the floor of the Convention Center, will serve as backdrop for young artists in the Flower Show's Central Feature.

around the Lakes of Killarney, where he had purchased the Muckross Estate in 1910. Filoli's more than 200 Irish yews (*Taxus baccata* 'Fastigiata'), hedges, and many of its holly trees were grown from cuttings from Muckross. Surrounding the house are California live oaks (*Quercus agrifolia*) and Atlas cedars (*Cedrus atlantica* 'Glauc').

The gardens—a succession of garden rooms, each with a distinct character and microclimate—are the work of two native Californians. Bruce Porter designed the 16 acres of gardens which were planted under the supervision of Isabella Worn, a floral designer and plantswoman for San Francisco's high society. Recreated for the Flower Show, the Italian Renaissance-style Garden House is the focal point of Filoli's walled-garden beds and further arranged to take maximum advantage of the natural surroundings and vistas.

Another influence on the garden was Mrs. William P. Roth, who purchased Filoli in 1937. She introduced new plants and enriched the gardens without altering the boldness of Porter's original design. Today, the Lurline B. Roth Garden offers year-round interest with Japanese maples, ginkgos, and the dark green of the Irish yews and holly hedges for fall and winter. Spring brings camellias, rhododendrons, magnolias, and weeping Japanese cherries; for summer, over 500 roses bloom.

Sugar Run Schoolhouse The Humble Country Cabin

In addition to recreations of these magnificent estate gardens, this year's Flower Show will feature exhibits of humbler origin, such as the Sugar Run Schoolhouse from Perry County, Pennsylvania. While people often donate goods to charitable organizations, few do what Homer and Loretta Gelbaugh did: they decided to donate their old wooden schoolhouse in Millerstown, Perry County, to the Philadelphia Flower Show.

"Rehabilitating it on our site is not feasible," the Gelbaughs wrote in a letter to the Pennsylvania Horticultural Society after making the decision to part with the old schoolhouse. "We have to keep reminding ourselves that donating it to someone will give the building the opportunity to be loved again by many more people than would ever see it in Perry County."

The Gelbaugh's building was built sometime in 1890 or 1892 by Henry Crum, father of Perry County gunsmiths, Sam and Dan Crum. After a period of use as the Sugar Run Schoolhouse, the building went into steady and seemingly irreversible decline; eventually half the original porch collapsed. Eventually, the building passed into the hands of Homer Gelbaugh's uncle and aunt, and it was used only by Loretta as a potting shed.



CLIVEDEN PHILADELPHIA'S OWN "IRREPLACEABLE PLACE"

1999 marks the 50th anniversary celebration of the National Trust for Historic Preservation. Although the Trust maintains houses around the country, it's only Pennsylvania property is Philadelphia's own Cliveden, built in 1763-67 as the showplace summer home for one of Philadelphia's wealthiest men, Benjamin Chew. Ten years after Cliveden was finished, however, Chew was interned in New Jersey during the Revolutionary War (a loyalist, he was considered a potential threat by colonial forces). Soon after, the British were in control of his house, at which the American army was now aiming its cannons. At one point, colonials even tried to burn down a door to get into the house—they were, however,

unsuccessful.

The 1777 Battle of Germantown pitted George Washington's ill-equipped Americans against the outlying troops of General Howe's forces which were occupying Philadelphia. British soldiers barricaded themselves inside Cliveden and successfully held off colonial troops.

An example of one of America's finest colonial homes, Cliveden's battle-scarred history left it without a garden, but it stands as an outstanding example of a country retreat. Furthermore, its battle-scarred walls, charming furniture, and decorative arts stand as a testament to an important period in American art and its history.

Visitor Information

Chesterwood, 4 Williamsville Road, Stockbridge, MA 01262, (413) 298-3579

Hours: 10 am to 5 pm daily, May 1 to October 31.

Cliveden, 6401 Germantown Avenue, Philadelphia, PA 19144, (215) 848-1777

Hours: Noon to 4 pm, Thursday to Sunday, April 1 to December 31. Closed January to March.

Filoli, 86 Canada Road, Woodside, CA 94062, (650) 364-8300, ext. 507#

email: filolifriend@earthlink.net

web site: www.filoli.org

Hours: 10 am to 3 pm, Tuesday through Saturday from mid-February to October.

Kykuit, Pocantico Hills, Tarrytown, New York 10591

(914) 631-9491

Hours: April to October tours depart from Philipsburg Manor; reservations suggested through Historic Hudson Valley.

Lyndhurst, 635 South Broadway, Tarrytown, NY 10591, (914) 631-4481

Hours: 10 am to 5 pm, Tuesday to Sunday, May to October; 10 am to 3:30 pm weekends only, November to April.

In 1996 the Sugar Run Schoolhouse took the 135-mile journey from Millerstown to a Philadelphia warehouse where it received some tender loving care in preparation for its role in the Central Feature exhibit. The building will be surrounded by a landscape created by Peter Romano of Romano Landscaping. Romano, whose natural settings of the New Jersey pine barrens in previous Flower Show exhibits have won him fans and awards, received the Chicago Horticultural Society Medal for outstanding horticultural skill and knowledge for his exhibit "Solitude." The landscape artist is now putting that skill into the old schoolhouse, conjuring up the scene of an outdoor art class in which young students paint native wildflowers.

Meeting "BIG MAMA"

Coming Face to Face with the Giant Topiary of Gerald Robbins

by Jackie Reardon

What is seven-feet tall, completely green, and answers to either "Myrtle" or the more ominous, "Big Mama"? If you ask Gerald Robbins, he will steer you towards his horticultural behemoth, a giant myrtle topiary that he grew from a tiny plant. For those who haven't met Robbins or witnessed his incredible creation, he is the skilled, visionary plantsman behind many topiary wonders we've seen year after year at the Philadelphia Flower Show. Since first entering the Show's horticultural competitions in 1990, Gerald's entries have amassed many ribbons and awards, many of which the topiary hedge has won. Clearly, no one messes with Big Mama.

Robbins' grandparents would be proud of his achievements, too. If there is a gene for gardening, Gerald's must be inherited from his grandparents. Growing up on his paternal grandfather's dairy farm in the Poconos, Gerald remembers his passion for grafting apple trees. On the other side of the family, his maternal grandmother grew dahlias so tall they had to be tied to the top of the garage for support. And fond memories remain of starting coleus slips taken from her lush garden. Patches of coleus, grown in garden beds around Gerald's snug house overlooking the Delaware River, are verdant reminders of his grandmother.

Gerald majored in ornamental horticulture in college and worked in floral design for a few years, even starting a business of his own. He also spent over a decade managing the herb greenhouse for Stan Cassell, a wholesale grower in



Amazingly, Myrtle is really only one plant. Look at the five trained branches growing from the horizontal main stem. This is derived from the bonsoi technique of *raft*.

Chalfont, Pennsylvania. As Gerald recalls, "The first purchase I made as an employee was a scrawny leftover nursery planta myrtle." And what a lucky myrtle this was.

Twelve years ago, this small *Myrtus communis* 'Microphylla,' (*Myrtus communis* subsp. *tarentina*) only a few inches high, began a life of continual transformations that would soon capture the attention and inquisitiveness of many Flower Show visitors. With tender loving care from Gerald, the myrtle grew and filled out during its first year. With an idea gleaned from his avid interest in topiary and bonsai, he had a grand vision for the myrtle: "I'll never forget the evening in my apartment over the shops at Peddler's Village. I sat at my desk with a small ruler, pruners and the myrtle. I thought it would be fun to shape it. My roommate watched over my shoulder in disbelief as the full, lush plant was stripped of most of its branches and leaves. Once again, it became a scrawny plant, but it gave me the chance to start all over again and train it properly."

What Gerald envisioned was a topiary hedge. The tightly clipped elevated hedge would appear to be grown from a grouping of five plants. In fact, it would remain one plant.

The method Gerald used to accomplish this is taken from a bonsai style called *raft*. To do this, he studied the plant and measured the spaces between side branches. He found four side branches that were equally spaced and stripped off the rest (of the stems). The myrtle was then laid down with the main stem on its side in a terracotta window box. The side stems and the terminal tip were staked with vertical supports to encourage them to grow

photos by Jackie Reardon

straight and upward; in time, the terminal tips filled out and formed a closely knit hedge. It took four years before the topiary hedge was ready to make its debut at the Philadelphia Flower Show in 1992.

Little did anyone realize how this single stemmed topiary would evolve and change from one Flower Show to the next. Not even Gerald. Maybe his philosophy on topiaries can best be explained by a saying on one of his T-shirts: "Nothing is cast in stone." So, after the Show in 1992, it was time to add a second level to the hedge. The five original supports were removed and replaced with longer stakes. Then he selected five branches in line with the five vertical supports and these were allowed to grow on above the original hedge. Leaves were stripped to keep the five branches appearing as trunks, encouraging a second hedge to fill out. Visitors to the 1993 Flower Show might have wondered if this two-tiered topiary was related to the topiary hedge exhibited the year before. As they soon came to realize, Big Mama was back!

Due to an illness, Gerald was not able to exhibit in 1994. In 1995, the topiary hedge's second level was perfect and it won two blue ribbons, an award from the Philadelphia Unit of the Herb Society of America, the Edith Wilder Scott Award, and Best of Day. Of the 24 entries Gerald exhibited in 1995, 23 of them received awards. Along with the topiary hedge, Gerald tends to a vast array of other topiary winners, and all sorts of myrtles have been exhibited, including a ball on a stem measuring 5' in diameter, and cloud-pruned puffs of myrtle. Herbs like rosemary, lavender, and rue are trained into standards, cones or cascades. Scented geraniums appear in hanging baskets. Gerald feels it takes two years for the myrtle to grow and show at its best. That is the reason the topiary stayed at home in 1996. But as you can well imagine, even if Myrtle had to stay home that year, Gerald has others to show at their finest.

In 1997, the topiary hedge reappeared in new form and wowed the Flower Show crowds. It now stood a majestic 5' tall with three tiers of hedge. Over the years, the topiary's increasing height has made transporting and overwintering an increasing challenge. To move the topiary, Gerald must first lift the rootbound topiary from its container. The topiary towers far above his head. He'll lay it

down, move the container, then place the topiary in it. As a good example of life with the topiary he's created, Gerald notes, "Not long ago, after showing at the Home & Garden Show at Peddler's Village, I returned home with the topiary lying full-length in the back of the truck with the tailgate down. As I finished struggling to unload Myrtle from the back of the truck, I heard the sound of applause coming from a group of bicyclists, who had stopped to watch the performance."

Not surprisingly it takes Gerald dozens of hours to prep his plants for the Show.

Months prior to the Show, grooming begins. It takes an eagle's eye to keep shoots from sprouting and sticking out on the sides, and the sides are kept razor straight and closely clipped. Not one of the tiny glossy dark green leaves are snipped or broken. Hedge shears work well for preliminary pruning, but wide-handled, small blade topiary shears and Joyce Chen's kitchen shears are his favorite tools for meticulous cutting. Levels, lines and rulers are also used to keep the topiary's sharp symmetrical form.

After the 1997 Flower Show, inspiration took hold again. Having to replace a lead plumbing vent with PVC, Gerald took a leftover piece and fashioned some chicken wire around the pipe to form a cylindrical form. Next he lopped close to two-thirds off the top of the third hedge of the topiary. He took the cylindrical wire form and separated the length of myrtle down the middle and inserted the wire form in among the branches, letting the myrtle grow around the wire form. Soon the third level was a cylinder of myrtle. But Gerald was not finished yet. He allowed six more stems to emerge from the top of the third level. He made a wire globe form and attached it to the top of the cylindrical hedge. Four stems were twisted around the globe's stem and



The Man Behind Myrtle: Gerald Robbins stands behind his fantastic topiary creation.

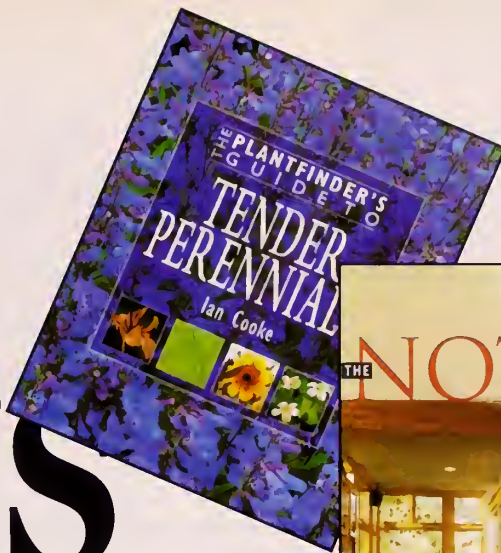
strands of myrtle were twisted around the form. Finally, two stems flanking the crown were encouraged to grow into finial standards. When viewed from the side, the finial standards are framed perfectly by the globe.

Although the topiary hedge towers just about seven-feet tall, it's easy to think of it as a "she." Especially when Gerald playfully poses with his arms in the *de facto* muff, it appears as if the two will skate off across the lawn. Gerald suggests that she be viewed sideways, too. Taking heed, I stand to the side and peer through the end of her muff of myrtle, as if it were a telescope. Right in the center, I see a bird-house gourd suspended in a tree in the woods nearby. The soil in the container is covered with soft mounds of moss. If you look closely, you will see the topiary's main stem straddling the moss. Established roots from the main stem are now embedded into the soil, a sign of the maturing specimen, now 12 years old. Yes, indeed, the topiary's curvaceous figure should to be viewed from all angles and closely.

With the additions of the top ornaments, Gerald now has a teaching tool that demonstrates varied types of topiary and bonsai techniques, such as *raft*, *twist*, and *standards*. Gerald enjoys teaching his topiary skills and tech-

continued on page 32

NEW BOOKS



by Adam Levine, Pete Prown & Erin Fournier

The Plantfinder's Guide to Tender Perennials

By Ian Cooke (Timber Press, 192pp, hardcover, \$34.95)

Level: Intermediate to advanced
Pros: Comprehensive plant list and excellent illustrations
Cons: None

Three years ago I moved from a dark city apartment—in which growing any plant was nearly impossible—to a suburban estate where I have the use of a large, heated greenhouse. I now grow hundreds of plants, many of which are “tender perennials,” a group widely used in Victorian times and one that has recently rebounded in popularity. Ian Cooke's new book is one of the best I've seen on tenders, which are generally defined as plants that will not survive a temperate winter. Cooke combines the history of their incorporation into Western gardens with accurate cultural information, suggestions for bedding schemes, and an encyclopedic list of species and cultivars based on decades of experience growing and selling these plants.

The illustrations are uniformly excellent, from the shots of tender perennials in various British gardens to the two-page spreads that compare the flowers and leaves of varieties within a specific genus. Cooke's nursery is home to the British National Collections of cannas and coleus, so he lavishes special attention on those deservedly popular plants. A fine book.

—AL

The Not So Big House

By Sarah Susanka with Kira Obolensky (Taunton, 200pp, hardcover, \$30)

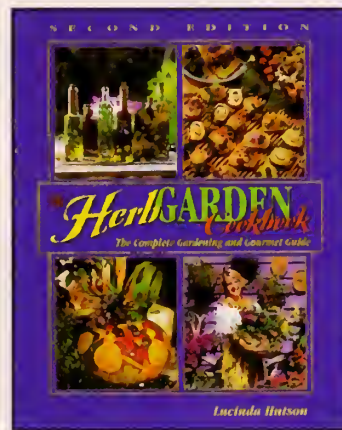
Level: All levels
Pros: Gives us a new ideal of modern living space
Cons: Won't appeal to large-house lovers or developers

Although not a gardening book *per se*, *The Not So Big House* is a great book for anyone interested in living space and our personal environments, which is a parallel interest for gardeners everywhere. Architect Sarah Susanka strikes a resounding blow against the bloated “executive mansions” that are springing up everyday in our former cornfields and pastureland. To the author, suburban houses should actually be functional, useful living spaces that contribute to family harmony and don't waste energy resources on little-used rooms with high ceilings, such as big entrance halls or the now-clichéd “Great Room.” Instead, we're offered the concept of the “Away Room,” a spot where adults can retreat from the din of family life for quiet mediation, entertaining or, in this case, to read a good book.

The foundation for Susanka's ideas are built on Frank Lloyd Wright's Usonian House style of the 1940s and '50s, which promoted simplicity, open floor plans, and organic decoration over architectural excess and showiness (alas, the Usonian model eventually lost the suburban-style battle to mock Colonials, Cape Cods, and the dreaded “raised ranch”). What eventually wins you over to the author's side, however, are the dozens of gorgeous photographs

that are lavishly strewn throughout the book. Even co-workers who stopped by my office began to ogle over my review copy, dreaming of their own Not So Big House. If you read this book, you'll probably start dreaming up yours, too.

—PP



The Herb Garden Cookbook

By Lucinda Hutson (Gulf, 242pp, hardcover, \$24.95)

Level: All levels
Pros: A collection of fine recipes for herb lovers
Cons: Needs more arugula recipes

There are those who firmly believe that great cooking often depends on fresh herbs—not the dried ones in jars, mind you, but vibrant herbs right from the garden or farm stand. Lucinda Hutson knows this and has written this cookbook for fresh herb addicts. The author divides the book into chapters by herb type, so whether you want common herbs like basil, dill, or fennel (or less common ones like epazote and

salad burnet), each has its own accessible chapter filled with easy recipes and a photo or two.

Based in Austin, Texas, Hutson also knows her way around Mexican herbs, so you'll find plenty of recipes containing cilantro, chiles, estafiate (*Artemisia ludoviciana*), and Mexican mint marigold (*Tagetes lucida*), among many others. You can try making Mexican May Wine, with a combination of wine, champagne, Mexican mint marigold (AKA, Texas tarragon), coriander seeds, sugar, orange and lemon. Or else Pescade con Hoja Santa, which is red-fish or red snapper wrapped in hoja santa leaves (*Piper auritum*) and accompanied by a spicy creole sauce. Want more? *The Herb Garden Cookbook* also has a chapter on Southeast Asian herbs—I can't wait to try the High Thai pesto.

Any complaints? While the book has a very pleasing layout, more photos would have been a nice touch, but that would naturally increase the price. And more arugula recipes would have hit the mark with this reviewer, but that's personal bias. Overall, this cookbook offers inspiring, new ideas to the veteran herb chef and a world of novel flavors for the newcomer.

—PP

Merry Hall

By Beverly Nichols
(Reissued by Timber Press, 320pp, hardcover, \$24.95)

Level: More

experienced gardeners will get more of the jokes

Pros: Nichols' humor

Cons: His occasional meanness

Unlike many garden writers, who too often take themselves too seriously, Beverly Nichols had no problem finding humor in his gardens. A prolific English writer, he wrote 10 popular gardening books that have long been out of print. *Merry Hall*, originally published in 1951 and the first of a trilogy Timber Press is reissuing, deals with the restoration of a run-down Georgian house and five-acre garden. Nichol's garden writing isn't so much about horticultural practice as it is about his relationship to plants and peo-

ple. At worst, as in his criticism of women gardeners and women in general, he comes off as excessively unkind. But at best, his breezy anecdotes are wickedly funny and full of sharp insights into the philosophy and motivations of gardeners. You might find yourself, as I did, underlining his many quotable lines, such as this one: "To be 'overpowered' by the fragrance of flowers is a most delectable form of defeat."

—AL

Container Gardening For Kids

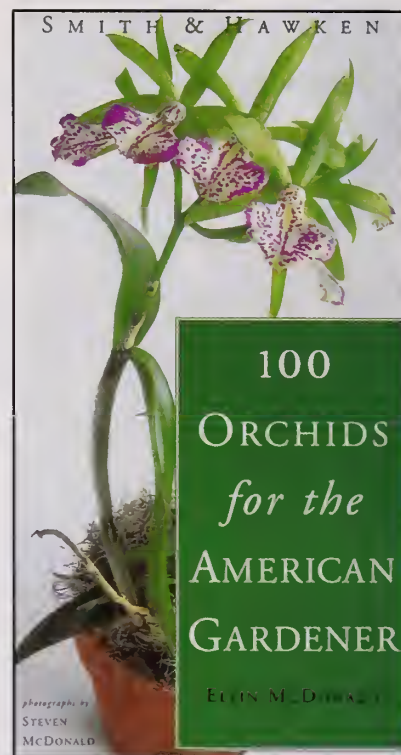
By Ellen Talmage (Sterling, 80pp, softcover, \$9.95)

Level: Beginner/children

Pros: Includes fun container projects

Cons: None

The container-gardening boom has now reached the grade-school level with this fun project book. This short



100 Orchids for the American Garden

By Elvin McDonald (Workman Publishing, 247pp, softcover, \$17.95)

Level: A good introduction to orchids

Pros: Makes orchids accessible; beautiful photographs

Cons: None

Even today, with orchids available at every home improvement and garden center, they still seem exotic and ungrowable to me. This book takes some of the mystery out of this huge family of plants, which encompasses at least 800 genera, 17,500 species and uncountable hybrids. Without resorting to oversimplification, McDonald manages to clearly lay out their history, botany and cultural requirements. The result is a book that makes orchids seem within the reach of anyone—even me. Still, the book's photographs (taken by Steven McDonald, the author's son) are its most captivating feature. In these beautiful portraits—which show the entire plant, not just the flower—the orchids seem to float in space, like the other-worldly creatures they are. A orchid fanatic recently gave me a five-page list of orchids I could grow in my greenhouse. With McDonald's book as my guide, I may dare give them a try.

—AL

How To Grow World Record Tomatoes

By Charles H. Wilbur (*Acres-USA*, 144pp, softcover, \$14.95)

Level: All levels

Pros: All-organic techniques

Cons: All-organic techniques

If you're dying to grow a 105-pound watermelon, a tomato plant that yields 1,368 pounds of tomatoes, or an 18-pound cucumber, this is definitely the book for you. Author Charles Wilbur—a three-time Guinness record holder for enormous vegetables and plants—shares with us all his growing secrets. He bases all his information on his 80+ years of gardening experience and his offbeat philosophy (for instance, emulating the conditions of a California redwood forest floor apparently enables you to grow amazingly large vegetables). The best part of this book is Mr. Wilbur's soil cultivation tips and his all-organic suggestions. Very informative book if you are trying to coax the best harvest possible from your tomato crop or attempting to recondition your soil.

—EF

A Celebration of Heirloom Vegetables

By Roger Yepsen (*Artisan*, 192pp, hardcover, \$35)

Level: Beginner to intermediate

Pros: Beautiful watercolors; unusual recipes

Cons: Is it a cookbook, an art book...or a gardening book?

This contribution to the growing literature about heirloom vegetables is cer-

tainly an attractive volume, with an oversized format and a wide-open layout. An accomplished watercolorist, Yepsen's vegetable paintings manage to be both beautiful and botanically accurate. Many are given full-page treatment, which means that even large vegetables such as rutabagas appear nearly life-size. His 60 recipes, gathered from many sources, include unusual combinations such as eggplant dinner pancakes, pumpkin whoopie pies, tomatillo blintzes and chard calzones. The text is geared to the heirloom novice, with information on history, culture and seed-saving for hundreds of different vegetable varieties. For me, the book is a bit unsatisfying, but I'm already sold on heirlooms, having spent two recent summers working for heirloom maven, William Woys Weaver. But for someone unfamiliar with heirlooms, Yepsen's book will provide convincing testimony to their beauty and usefulness.

—AL

The Big Book of Gardening Secrets

By Charles W.G. Smith (*Storey Publishing*, 341pp, softcover, \$22.95)

Level: Beginner to intermediate

Pros: Comprehensive information on plants and techniques, pleasing layout

Cons: Includes info available in many other garden books

A good, all-around garden primer, *The Big Book of Gardening Secrets* offers basic information for the new and intermediate gardener. Author Charles W.G. Smith covers all the beginner bases, from amending the soil with compost to individual plant descriptions to offering tips of gardening techniques. This large book is illustrated with clear pencil drawings and information tables, all in black-and-white, which helps keep the book an affordable \$22.95. Although most of the information included has been compiled in other "all-inclusive" gardening manuals, a special chapter devoted to growing grapes and berries helps set it off from the pack of starter-gardening books.

—PP



Painting Plant Portraits: A Step-By-Step Guide

By Keith West (*Timber Press*, 112pp, softcover, \$19.95)

Level: Beginner to intermediate

Pros: Practical step-by-step illustrations accompanied by clear instructions

Cons: British grammar poorly adapted for American readers

The tradition of botanical painting dates back almost 3,000 years and, while plant portraits are now used primarily for decoration, they were once used as crucial pictorial aids for doctors and researchers (photography was thought to be too crude and lacking in necessary detail). Today, however, plant portraits are cherished and collected by many plant enthusiasts. More importantly, there are still a few who faithfully practice the craft and if you are interested in learning, you will definitely want to add this book to your library.

Littered with British colloquialisms and tricky Anglo sentence structure, the first 10 pages are not an easy read. But if you persevere, the samples and instructions that follow make up for the rough start. Author Keith West has chosen 12 sample plant portraits and he guides you gently through the watercolor process for each. A sample portrait is broken into a series, and all the steps are demonstrated with an illustration. The first example is in pencil, the second denotes shading, and subsequent drawings show the process of laying down color. Accompanying text does an excellent job of giving composition, shading, brush, and color washing instructions, including color mixes and other appropriate details.

If you are interested in botanical drawing and really want to learn this beautiful craft, this is a good place to start. The sample watercolors alone will inspire any reader.

—EF



Major Talent

A Listing of All the Major Exhibitors at the 1999 Philadelphia Flower Show

by Erin Fournier

Major Exhibitors' Competitive Categories

The symbol next to the exhibitor's address indicates the category in which they will be competing at the 1999 Philadelphia Flower Show.

Academic Educational ☼

By Invitation ■

Floral Design 🌸

Landscape ◆

Nonacademic Educational ✱

Nonprofit Display ●

Not In Competition for PHS awards ✨

Central Feature ✖

Horticultural expertise, fine craftsmanship, creativity, and professionalism are the hallmarks of the Philadelphia Flower Show's major exhibitors. The Pennsylvania Horticultural Society encourages you to explore their vast range of skills and expertise. The following index will show you where to find them all year-round.

Acorn & Finch Florist and Decorators 🌸

Ralph Grasso
P.O. Box 0043
Merion Station, PA 19066
(610) 664-3595
fax: (610) 664-7477

African Violet Society of Philadelphia ●

Tom Seiler
P.O. Box 518
Ottsville, PA 18942
(610) 847-8438

Jacques Amand, The Bulb Specialists ◆

Elaine Wiggers
P.O. Box 59001
Potomac, MD 20854
(800) 452-5414
fax: (301) 482-0343
email: jamand@bulbjam.com

American Institute of Floral Designers (AIFD) ●

Frank Lanning, AIFD
400 King St.
Chappaqua, NY 10510
(914)-238-5100

American Ivy Society ●

Don Nilsen
371 Street Road
Oxford, PA 19363
(610) 998-1304

American Rhododendron Society, Greater Philadelphia Chapter ●

Ted Stecki
90 Kresson-Gibbsboro Rd.
Voorhees, NJ 08043
(609) 784-6203
(609) 608-6460
fax: (609) 608-6464

American Society of Landscape Architects ✱

Carl R. Kelemen and P. Scott Drakos
950 Bradfield Rd.
Roslyn, PA 19001
(215) 887-6607 Carl Kelemen
(215) 643-0391 P. Scott Drakos
email: carlkel@aol.com

The F. A. Bartlett Tree Expert Company ✱

Sally A. Murdock
1290 E. Main St.
Stamford, CT 06902
(203) 323-1131
email: www.bartlett.com

Batch-O-Blooms Interior Landscaping ■

Richard A. Batcho
231 Integrity Avenue
Oreland, PA 19075
(215) 885-9288
fax: (215) 885-2334
email: interiorplantman@juno.com

Burke Brothers Landscape Contractors, Inc. ◆

Kevin P. Burke
PO Box 1008
Glenside, PA 19038
(215) 836-7745
fax: (215) 836-7732

Camden City Garden Club, Inc. ●

Michael Derlin
2993 Tuckahoe Rd.
Camden, NJ 08104
(609) 757-7038

Camden County Technical School Pennsauken Campus ✱

Shawn W. McKay
6008 Browning Rd.
Pennsauken, NJ 08109
(609) 663-1040 ext. 7220

J. Cugliotta Landscape/Nursery, Inc. ◆

Joe Cugliotta
1982 Route 206
Southampton, NJ 08088
(609) 859-9333
fax (609) 859-2043
web site: www.jcugliotta.com

Delaware Valley College, Department of Ornamental Horticulture and Environmental Design ✱

John D. Martin
700 E. Butler Avenue
Doylestown, PA 18901
(215) 489-2244
fax: (215) 489-4953
email: martinjd@devalcol.edu

Delaware Valley Fern and Wildflower Society ●

Kate Giomi
450 W. Woodlawn Street
Philadelphia, PA 19144
(215) 848-0956 (evenings)

U.S. Department of Agriculture, APHIS, Plant Protection & Quarantine ✱

Bill Thomas & Hal Fingerman
Room 1004, U. S. Customs House
2nd & Chestnut Streets
Philadelphia, PA 19106
(215) 597-4515
fax: (215) 597-7039
email: william.e.thomas@usda.gov



Designs in Bloom

Robert Quartucci, Jr.
8362 State Road
Unit E
Philadelphia, PA 19136
(215) 624-7050

Elverston Jordan

Robb Jordan and Kathleen Elverston Jordan
123 Kings Highway East
Haddonfield, NJ 08033
(609) 429-4541
fax: (609) 429-4439

U.S. EPA Region III

Charles Rogers/Jeff Lapp
1650 Arch St. 3AT11
Philadelphia, PA 19103-2029
(215) 814-2136
(215) 814-2717
fax: (215) 814-2134

Fairmount Park Commission

James A. Donaghy, Director
Charles Dougherty, Jr.
Operations and Landscape Management
P.O. Box 21601
Philadelphia, PA 19131
(215) 685-0014
(215) 685-0015
fax: (215) 685-0065

Fancy Branches

Judy Reece
110 S. Union St.
Kennett Square, PA 19348
(610) 444-5063
fax: (610) 444-6541

Flowers by David Heller, Ltd., representing Florists' Transworld Delivery Association/FTD

David and Robin Heller
2048 E. Old Lincoln Hwy.
Langhorne, PA 19047
(215) 750-3400
fax: (215) 702-9229

William J. Franklin Florist

William Franklin Jr.
2817 Kensington Ave.
Philadelphia, PA 19134
(215) 739-3112
fax: (215) 425-3818

Friends Hospital

Connie Murphy/Dale Nemec
4641 Roosevelt Blvd.
Philadelphia, PA 19124-2399
(215) 831-4791
(215) 831-6936
fax: (215) 831-4789

Ikebana International, Philadelphia Chapter #71

Lorraine Toji
550 Main St.
Sewell, NJ 08080
(609) 468-2824
fax: (609) 468-5622

Daniel G. Kepich & Associates

Daniel G. Kepich
Box 152
3425 Holicong Road
Holicong, PA 18928
(215) 794-5090
fax: 215-794-5107

Lamsback Floral Decorators

Robert and Karen Lamsback
148 Vine St.
Philadelphia, PA 19106
(215) 925-0253
fax: (215) 925-2845

Ledden Palimeno Design Build Landscape Co.

Joe Palimeno
P. O. Box 7
Center and Atlantic Aves.
Sewell, NJ 08080
(609) 468-1700
fax: (609) 464-0947

LeRoy's Flowers & Gifts Inc.

Bob LaBold
16 N. York Rd.
Hatboro, PA 19040
(215) 674-0450
fax: (215) 674-2838

Horticulture Academy at Abraham Lincoln High School

Karen Kardon Weber
Rowland and Ryan Avenues
Philadelphia, PA 19136
(215) 335-3213
fax: (215) 333-8450

The Little House Shop

Arthur M. R. Charrington III
Spread Eagle Village
503 W. Lancaster Ave.
Strafford, PA 19087
(610) 688-3222
fax: (610) 688-7012

McNaughton's Nurseries Inc.

Harry A. Gamble
351 Kresson Rd.
Cherry Hill, NJ 08034
(609) 429-6745
fax: (609) 428-6074

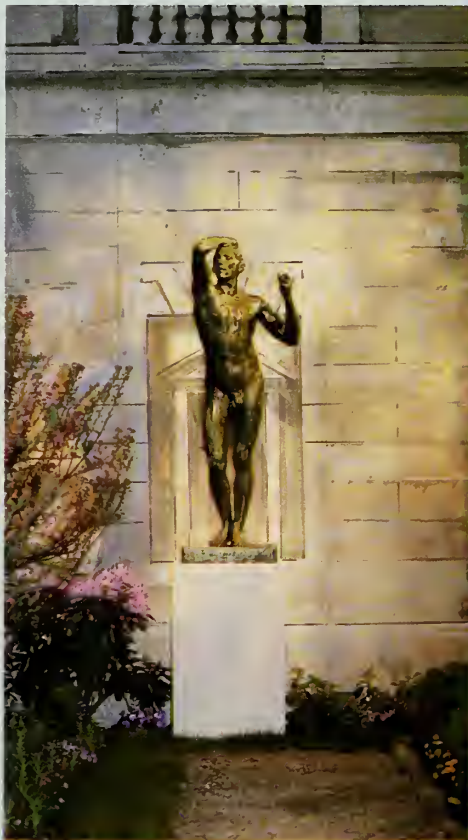


A stunning recreation of the "Hall of Mirrors," featuring all the elements of the fabulously decadent and elegant Versailles. Five arrangements by Jamie Rothstein reached 12 feet with a span of six feet running the length of the hall.

Rob Ikeler

Major Talent

David Swanson



Rob Ikeler



Rob Ikeler



Top Left: This Radin figure, loaned by the Philadelphia Museum of Art, is surrounded by a new version of the Radin Museum's garden. The design was taken from the original model, recently discovered by two Museum employees. The model—built by the great neoclassical architects Paul Cret and Jacques Greber—was not installed due to the onset of the Depression, but lives on in the memory of Flower Show visitors. **Top Right:** This quiet woodland garden, created in memory of friend Michael Madden, greeted visitors with the sound of cascading water falling into a peaceful pond edged with native woodland plants. This exhibit created a peaceful, contemplative oasis, in the midst of the Flower Show floor. **Bottom Right:** The exhibit featuring LaVarenne recreated an authentic French country kitchen including a beautiful kitchen garden of colorful flowers, fruit and vegetables. The exhibit was furnished with 18th century French antiques from Helen Jones Antique Shop.

Meadowbrook Farm ■

John Story
1633 Washington Lane
Meadowbrook, PA 19046
(215) 887-5900
fax: (215) 886-1971

Montreal Botanical Garden *

Pierre La Porte
4101 E. Sherbrooke St.
Montreal, Quebec, H2X 2B2
CANADA
(514) 872-5421
fax: (514) 872-3765

National Trust for Historic Preservation ✕

Frank Sanchis
1785 Massachusetts Ave., NW
Washington, DC 20036-2117
(202) 588-6146
fax: (202) 588-6232

Netherlands American Business Association *

Thomas Snyder
3 Wood Hill Drive
Willow Grove, PA 19090
(215) 659-3252
fax: (215) 830-0595

The Ponds & Gardens of Mermaid Lane ✕

Hermann Twelkmeyer
1301 Mermaid Lane
Wyndmoor, PA 19038
(215) 836-4206
fax: (215) 836-4416

North American Rock Garden Society, Delaware Valley Chapter, and American Primrose Society, Doretta Klaber Chapter ●

Dick Van Duzer
54 Red Hill Road
Pipersville, PA 18947
(215) 766-0808

Pennsylvania Bonsai Society ✨

Howard McNeal
420 Lewis Mills Rd.
Honey Brook, PA 19344
(610) 942-2082

Pennsylvania Horticultural Society's Philadelphia Green ✨

Gretchen Trefny
100 N. 20th St. - 5th Floor
Philadelphia, PA 19103-1495
(215) 988-8800
fax: (215) 988-8810
web site: www.libertynet.org/phs

The Pennsylvania State University, College of Agricultural Sciences, Cooperative Extension ✨

Nancy Bosold and Rick Johnson
Delaware County Cooperative Extension
Smedley Park
20 Paper Mill Road
Springfield, PA 19064
(610) 690-2655
fax: (610) 690-2676

Philadelphia Cactus and Succulent Society ●

Rita B. Hojnowski
517 Cecelia Dr.
Blackwood, NJ 08012-3808
(609) 227-0599
fax: (609) 227-0599

Philadelphia Water Department *

Arthur M. Holst
1101 Market St., 3rd Floor
Philadelphia, PA 19107-2994
(215) 685-6143
fax: (215) 685-6154

Renny-The Perennial Farm ◆

Larry Harris
60 Thompson Mill Road
Wrightstown, PA 18940
(215) 598-0550
fax: (215) 598-8076

Robertson's ✨

Bruce Robertson, Sr.
8501 Germantown Avenue
P.O. Box 27249
Philadelphia, PA 19118
(215) 242-6000
fax: (215) 247-3393

Romano's Landscaping ✕

Peter Romano
508 Lakeview Avenue
Pitman, NJ 08071
(609) 589-2806
fax: (609) 589-6378

Rosade Bonsai Studio ✨

Chase Rosade
6912 Ely Road, Solebury
New Hope, PA 18938-9675
(215) 862-5925
fax: (215) 862-0619
email: chase@rosadebonsai.com

Jamie Rothstein ✕

Jamie Rothstein
313 Cherry St.
Philadelphia, PA 19106
(215) 238-1220
fax: (215) 238-1220

Walter Biddle Saul High School of Agricultural Sciences ✨

Barbara Brown
7100 Henry Ave.
Philadelphia, PA 19128
(215) 487-4467
fax: (215) 487-4844

Stoney Bank Nurseries ✕

Jack Blandy
61 Stoney Bank Rd.
Glen Mills, PA 19342
(610) 459-5100
fax: (610) 459-5974

J. Franklin Styer Nurseries, Inc. ◆

Michael Petrie
914 Baltimore Pike
Concordville, PA 19331
(610) 459-2400
fax: (610) 459-3982

Waldor Orchids ■

Walter M. Off
10 E. Poplar Ave.
Linwood, NJ 08221-2526
(609) 927-4126
fax: (609)-926-0615
email: waldor@waldor.com

Washington National Cathedral Flower Guild ■

Joanne C. Lawton
Massachusetts & Wisconsin
Aves. NW
Washington, DC 20016-5098
(202) 537-5786
fax: (202) 537-5766

Zoological Society of Philadelphia *

G. Rodney Haines and Eileen Boyle
3400 W. Girard Ave.
Philadelphia, PA 19104
(215) 243-5365
fax: (215) 243-5381

Stiff Competition

The 1999 Philadelphia Flower Show's "Competitive Classes" Entries

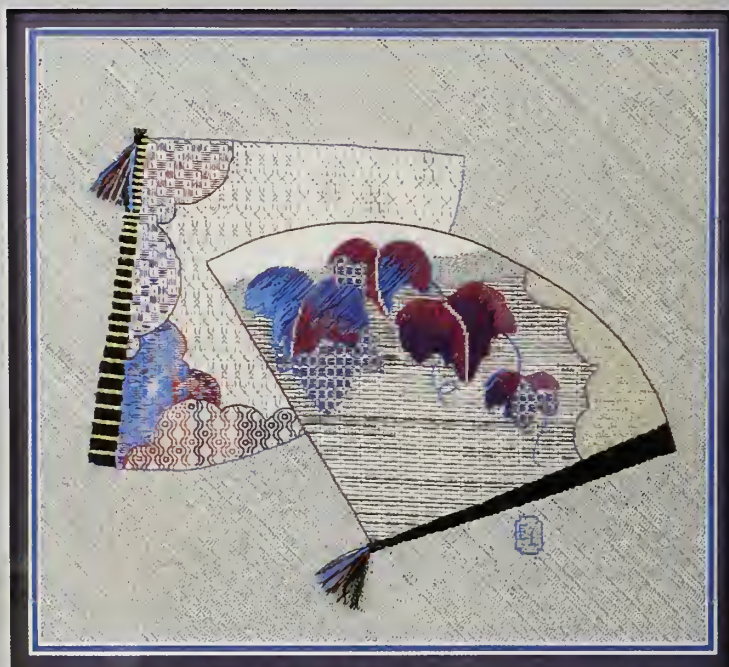
by Erin Fournier

The "competitive classes" at the Philadelphia Flower Show are where talented gardeners go to flex their muscles. Last year, over 475 people entered 2,800 exhibits in these classes. Entrants came from all over the country and across the world—Japan, Hawaii, and France. Participants run the gamut of experience, from professionals to first-timers, owners of elaborate greenhouses to people who grow their plants on a windowsill.

Whatever the level, they come eager to compete, and show off their creative and horticultural skills. More importantly, their entries are viewed by over 275,000 people, inspiring thousands of visitors and setting new trends.

The beauty of all this grandeur and excitement is that anyone can enter. The competitive classes are broken into two sections. The Artistic classes (46 classes) are where exhibitors compete in various design classes, while the Horticulture classes (267 classes) feature expert and novice gardeners alike entering potted plants for judging by the nation's most distinguished horticulturists.

Every year, come March, gardeners turn up in the wee hours of the morning with their trucks and cars loaded with plants. They come for the experience, the ribbons, and the sheer glory of competing in a field they love. At the very least, they get a slew of advice for the next year, hours of hobnobbing with other passionate gardeners, free admission to the Flower Show and, just maybe, a ribbon.



Eleanor Labella's entry collected two blue ribbons and the PHS Trophy in the needle-art design class.

Room Entrants

"Seasonal Retreats"

Christopher Berglund and Diane Legnini

Four Counties Garden Club

Margo Bennett, Co-Chair

Jane Godshalk, Co-Chair

Green Thumb Club, University of Pennsylvania Health System, Institute on Aging

Beverly Agard, Co-Chair

Sarah Cunningham, Co-Chair

Island Heights Garden Club

Eve Allison, Co-Chair

Michele Major, Co-Chair

Lisa Muller and Paul Pawlaczyk

Robin Ott and May Dickenson

Spade and Trowel Garden Club

Jacque D'Cruz, Co-Chair

Margaret Hennes, Co-Chair

The Weeders

Louise Carter, Co-Chair

Grace Renner, Co-Chair

Table Entrants

"Fabrications"

Jane Bersch, Deirdre Gross,

Bonnie Nichols

Chestnut Hill Garden Club

Barbara Frazier, Co-Chair

Vanessa Peirce, Co-Chair

Huntingdon Valley Garden Club

Bonnie D. Schorsch, Co-Chair

Shelley D. Schorsch, Co-Chair

Maple Glen Garden Club

Judy Finestone, Co-Chair

Margaret Hunter, Co-Chair

Old Eagle Garden Club

Gloria Billhuber, Co-Chair

Betsy Girard, Co-Chair

Roots & Shoots

Sally Kolb, Co-Chair

Jacqueline Kendis, Co-Chair



Suburban Garden Club

Anne Dewey, Co-Chair
Mary McElroy, Co-Chair

Whitford Hills Garden Club

Carolyn Heathcote, Co-Chair
Patricia L. Rose, Co-Chair
Trish Trego, Co-Chair

Miniature Settings Entrants

"From the Palette of..."

(Challenge I)

Jodi Fessler

Susan Foster and Cindy Miller

Angelina and Kathleen Gibney

Nance Palladino

Ginger Peebles

(Challenge II)

Jane Gray, Emilie Lapham, Leslie
Purple

Marnie King and Wanda Morris
Simons

Carol MacCluskie, Joann Shinkle,
and Arthur P. Powell

Nancy T. O'Connor

The Inforcers won first place and a PHS
Award for this bright and colorful
collection of bulbs in the 1998 Collection
Closs, titled "Lo Possion de Monet."

**Susan M. Stevens and Barbara
Stevens**

Garden Entrants

"Picture Perfect"

Gallagher Group

Patty Gallagher and Kevin
McIlhinney, Co-Chairs
Carol Collice and Charlie
Stock, Co-Chairs

Lower Merion High School

Liz Amey, Co-Chair
Kate Freeland, Co-Chair
Lynne Freeland, Advisor

Men's Garden Club of Philadelphia

Stanley M.P. Amey, Chair
J. Lee Cook, Vice-Chair
Perrin C. Hamilton Jr., Vice-Chair

Penn Valley Garden Club

Gina Conway, Co-Chair
Eileen Riddell, Co-Chair

Entryway Entrants

"Accents and Grace Notes"

All Saints Church

Susan von Medicus, Co-Chair
Becky Smith, Co-Chair

The Gardeners

Jane Moore, Co-Chair
Barbara Sartorius, Co-Chair

Moorestown Garden Club

Betsi Blodgett, Co-Chair
Susan Cunningham, Co-Chair

Wissahickon Garden Club

Jane Gray, Co-Chair
Anne Richardson, Co-Chair
Judy Romig, Co-Chair

Stiff Competition

Container Display Entrants

"Downsizing"

Countryside Garden Club of Delaware

Alice Bucher, Co-Chair
Gregory D. Tepper, Co-Chair

Garden Club of Bala Cynwyd

Alice Hall, Chair
Connie Bookbinder, Vice-Chair

The Garden Club of Philadelphia

Barbara Allen, Co-Chair
Leilani McCall, Co-Chair

The Garden Club of Wilmington

Beverley Rowland, Chair
Alberta Melloy, Vice-Chair

The Siblings

Adrienne Amey, Co-Chair
Dierdre Amey, Co-Chair
Debra Blair, Co-Chair

University of Delaware, Plant & Soil Science Department

Kate Murray, Co-Chair
Cathy Olsen, Co-Chair

Collections Entrants

"Botanically Linked"

Gerald Barad & Beatrice Barad Forcers of Destiny

Susie Ganoë, Julia Koch,
Lee Raden, Ray Rogers,
Sherry Santifer,
Arlene Wolk, Art Wolk

The Team

Alan Slack, Advisor

"Breezes"

Indian Walk Garden Club

Colleen Harrison, Co-Chair
Phyllis Hewins, Co-Chair

Inforcers

Linda and Walt Fisher,
Co-Chairs
Barbara and Chuck Gale,
Co-Chairs
Rosemarie and Jules
Vassalluzzo, Co-Chairs

Trevose Horticultural Society

Robbyn O'Neill, Co-Chair
Denise Strobel, Co-Chair
Arnold Young, Co-Chair

University of Delaware Botanic Garden Friends

Bob and Susan Foster,
Co-Chairs



Jane Godshalk's "masterfully conceived and executed" niche display ran away with first prize, as well as the blue and gold ribbon from the Garden Club Federation of PA.

This entry by the Men's Garden Club of Philadelphia took a red ribbon in the Garden Class with a whimsical garden inspired by "Peter Pan & Wendy."



We Want You!

How To Enter The Philadelphia Flower Show In The Year 2000

Anyone can enter the Competitive Classes of the Philadelphia Flower Show. The Exhibitor's Guide, which is the Flower Show Schedule of Classes, has all the information you need to enter and entry forms are included. This guide will be mailed to all the members of the Pennsylvania Horticultural Society in September 1999. If you are not a member and would like to receive a copy, write to: Competitive Classes Coordinator, The Pennsylvania Horticultural Society, 100 N. 20th Street, 5th floor, Philadelphia, PA 19103-1495, or call (215) 988-8800, Fax: (215) 988-8810.

Statement of Ownership Management and Circulation (Act of October 23, 1962; Section 4369, Title 39, United States Code)

1. Date of Filing: September 29, 1998. 2. Title of Publication: The Green Scene. 3. Frequency of issue: bimonthly. 4-5. Location of Known Office of Publication and Headquarters: 100 N. 20th Street, 5th floor, Philadelphia, Pa. 19103-1495. 6. Names and Addresses of Publisher and Editor: Publisher - Pennsylvania Horticultural Society, Philadelphia, Pa. 19103; Editor - Pete Prown, 100 N. 20th Street, 5th floor, Philadelphia, Pa. 19103. 7. Owner: The Pennsylvania Horticultural Society, Philadelphia, Pa. 19103. 8. Known bondholders, mortgages and other security holders holding one percent or more of total amount of bonds, mortgages or other securities: None. 9. Extent and Nature of Circulation:

	Average No. Copies Each Issue Preceding 12 Mos.	Single Issue During Nearest to Filing Date
A. Total No. Copies Printed (net press run)	15,200	16,300
B. Paid Circulation:		
Sales through dealers and carriers, street vendors and counter sales	100	100
Mail Subscriptions	13,582	15,252
C. Total Paid Circulation	13,682	15,352
D. Free Distribution by mail, carrier or other means, samples, complimentary and other free copies	90	90
F. Free Distribution outside the mail (carriers or other means)	408	200
F. Total Free Distribution (sum of D and F)	498	290
G. Total Distribution (sum of C and F)	14,180	15,642
H. Copies not distributed:		
Office use, left over, unaccounted, spoiled after printing	1,020	658
Return from news agents	0	0
I. Total (sum of G, H1 and H2)	15,200	16,300
Percent Paid and or Requested	97	98

I certify that the statements made by me above are correct and complete.

Pete Prown, Editor

Corrections

•In the November/December issue, the photographs in Gwynne Ormsby's ornamental-grass story, "High & Mighty," were shot by Richard Bitner. Also, the *Pennisetum orientale* was incorrectly listed as being hardy in zones 5-7. It's actually only hardy in zones 6b-9. Finally, the *Sedum* pictured on page 27 is *Sedum spectabile*, not *Sedum 'Autumn Joy'*.

•Remember way back in the May 1998 issue we ran an article called "Annual Fever..." by Cheryl Monroe? She recommended a new plant called the *Gazbera* believed to be a hybrid of *Gerbera* and *Gazania*. The author made a correction in the September 1998 issue (*Letters to the Editor*, page 37) renaming the plant as *Vemidium arctotis*, a hybrid cross of *Vemidium fastuosum*, *Arctotis breviscapa* and *A. venusta*. Growers have finally reached a consensus and the official name is (envelope, please) *Arctotis xhybrida*, the parents are *A. venusta* and *A. fastuosa*. Regardless, it's still a lovely cape daisy, drought tolerant and perfect under the scorch of a summer sun.

niques to groups. He has participated in the Flower Show's lectures and demonstrations, and his popular lectures on topiary, herbs and scented geraniums are enjoyed by groups and garden clubs in the Delaware Valley. Recently, Gerald joined Holiday Farm in Mechanicsville, Pennsylvania to help further develop the florist and greenhouse business for the garden center and Christmas tree farm.

On one of his rare days off from

work, I found Gerald behind his home in the scorching sun, laying garden hose to outline proposed herbaceous beds along the back of his property. "Look what I'm doing today," he shouts enthusiastically; I hear his plans and envision a complete transformation that would take most people a crew and one garden season to install. Not Gerald. I'm placing my bets that by the end of the day, Gerald will have the curving beds made, the plants tucked in, and a gar-

den bench all in place. And as for Big Mama's next appearance at the Flower Show, Gerald chuckles, "I'm not quite sure where to go from here...*but anything's possible.*" ❖

Jockie Reardon likes to garden and getting to know those who have gardening in their blood and dirt on their hands. She is a horticulture and lifestyle medio-relations specialist.

Quick Topiary Tips from Gerald Robbins

- Choose a plant you grow well. For example, if you have great success growing ivy, try ivy as your first topiary. If rosemary is a challenge, it won't be any easier growing it as a topiary.
- Care is the same for a plant whether it's trained as a topiary or not.
- Keep your design simple. Complex, intricate shapes lose definition as the topiary grows.
- Choose a size you can easily accommodate in wintertime. If you have only windowsill space, keep this in mind.
- Start out easy and small, and "grow" into more difficult shapes. Why not consider a wreath or standard to start?
- Be patient. Great topiary designs don't happen overnight. (And don't forget to have fun, too!)

DESIGN ON NATURE

continued from page 18

Aquatically Designed

The Ponds & Gardens of Mermaid Lane

Water gardening has become increasingly popular with the American gardening population during the past several years. Water is intriguing for all ages, be it a toddler splashing in a rain puddle or a retired person enjoying a summer sail off the Atlantic seaboard. And when introduced into the garden, water brings many interesting elements with it. Water can provide, sound, motion, and the environment needed to introduce ornamental fish and a whole range of water plants.

Hermann Twelkmeyer and the staff at the Ponds & Gardens of Mermaid Lane (Wyndmoor, PA) have used water extensively in creating their exhibit for the Flower Show. Titled "Aquatically Designed," water squirts, spills, cascades, drips, and lies perfectly still. The pools contain a fantastic assortment of mature bog and aquatic plants, along with a collection of beautiful fish.

The backdrop of the display is the ruin of an ancient Roman bath. Dramatic theatrical lighting and other effects enhance the setting and showcase the plants. While purely fantasy, the exhibit will entice the Show visitor to either expand or include some form of water gardening into plans for their 1999 gardening season.

New Flower Show Events!

There are many exciting, new special events at the 1999 Philadelphia Flower Show. Of special interest is the **American Gardener Series of Special Events** at the Flower Show are filled with flowers, fun, and fascination. At the **American Gardener's Backyard**, for example, enjoy "hands-on" demonstrations, valuable tips, and reliable techniques throughout the day in this interactive display area in the beautifully restored train shed, also known as the Show's Grand Hall.

You'll also want to take **Afternoon Tea at the Flower Show**. Elegant tea, sandwiches, scones, and cakes will be served daily in one of the Show's exquisitely decorated suites. This first-time special event takes place daily from Sunday, March 7 through Sunday, March 14, 3:45pm in Room 202B on the Show bridge. Please call (215) 988-8800 for more information or visit our website to make reservations.

For **All-Star Culinary Presentations**, you can see famous local chefs, culinary designers, and food gurus conducting presentations daily Sunday, March 7 through Sunday, March 14, 11:30am and 2:30pm in room 204B.

Flower Show visitors always want to learn more about their horticultural craft, which is why the Pennsylvania Horticultural Society created the **Great Gardener Events**. There will be a **Lecture Series** featuring national and local gardening authors, celebrities and experts discussing a broad range of horticultural topics, among them, flower arranging, yard, and vegetable gardens. Presentations will be held daily Sunday, March 7 through Sunday, March 14, at the Show in rooms 201B, 201C, and 202A. There's also **The Gardener's Studio**, with regional gardening experts presenting lively demonstrations in two Gardener's Studio stations located on either side of Hall B in the Main Exhibit Area, on the Show Floor.

Visit our Website at www.libertynet.org/flouersho/ for more information on these very special Flower Show events. See you there! —Barbara Grinspan

Art & the American Garden A Tradition Of Artistry

To present "Art and the American Garden," New York's Connor/Rosenkranz Gallery—specialists in fine art from 1850 to 1950—is working with Jack Blandy of Stoney Bank

Nurseries. (Stoney Bank, you may remember, won the Major Exhibitor Best in Show Award at the 1998 Flower Show for landscape with its exhibit, "Le Jardin Variegated.") The 1999 Show will be Stoney Bank's 20th as an exhibitor and Blandy's

planning to make it a "wower."

As a showcase for 12 pieces of Connor/Rosenkranz sculpture—most of them from gardens of the 1920s and '30s, and many of them piped for water—Blandy has designed "a strong architectural, formal backbone that will be exuberant in the use and style of plantings." At the front of the exhibit is the piece, "Seaweed Fountain," depicting a woman standing on top of a large

tortoise wearing seaweed like a feather boa. The tortoise sprays a big fan out in front into a pool. At the back in a grotto will be the sculpture, "Brotherly Love."

Although Art and the American Garden will have lots of formal plants such as roses and delphiniums, Blandy says it will also contain areas that are soft and have all the naturalistic aspects of our past shows. He hopes to show

that, "even though not everyone can afford an expensive piece of sculpture in the garden, there are many reproductions that certainly merit being used—and are being used—in a garden. People will hopefully realize that, with proper background planting, there is an opportunity for the average gardener to use many kinds of art or sculpture to dramatically beautify their gardens."❖



Become the
gardener
you've always
wanted to be.

We scour our region looking for the best gardeners, horticulturists, and experts to write for us. That's why *Green Scene* is the perfect gardening magazine for the area gardener. It's filled with **local information** and **ingenious ideas** you can use in your own backyard, as well as warm, personal stories from real gardeners like you.

It's also the best deal in town!

How many other garden magazines can you get for under \$17 a year?

It's also the perfect gift for gardening friends and family.

ONLY \$16.95 FOR 6 ISSUES OR SAVE 10% OFF THE COVER PRICE
WITH A TWO-YEAR SUBSCRIPTION FOR \$32.95



YES. Sign me up for 6 issues of *Green Scene* for \$16.95 or 12 issues (two years) for \$32.95

☐ 1 year ☐ 2 years

NAME _____

ADDRESS _____

CITY/STATE _____ ZIP _____

TOTAL _____ CHECK ENCLOSED _____



CARD# _____

SIGNATURE _____ EXP. DATE _____

CRAFTS

Rare Antique Flower Prints 17th and 18th Century Hand Colored and Very Decorative

Nesta Perry
8862 Towanda Street Hours by Appointment
Phila., Pa. 19118 (215) 247-3925

EDUCATION/TRAVEL

Today's Horticulture
A Professional Gardener Alumni Association
Symposium at Longwood Gardens
Friday, February 5, 1999 8:00am - 4:00pm
Ethnobotanist Dr. Michael Balick,
landscape designer Gordon Hayward,
plantfinder for Wayside Gardens, Christopher
Hanson, and other garden experts will share
their horticultural experiences at the 11th
annual symposium, hosted by the Professional
Gardener Alumni Association at Longwood
Gardens.

This day-long symposium and plant sale will
offer ideas and inspiration for everyone - from
enthusiastic gardeners and horticulturists to
landscape designers and nursery profession-
als. Registration is \$60.00 and includes garden
admission, hot buffet lunch and refreshment
breaks.

For more information or a copy of the
registration brochure, call Lisa Roper
(610) 688-2919.

GARDEN STUDY TOUR

"Garden and Villas of the Italian Lakes"
From **VILLA D'ESTE** on **LAKE COMO** to
ISOLA BELLA on **LAKE MAGGIORE**
ELEVEN DAYS TO SEE THE MOST
BEAUTIFUL GARDENS IN THE WORLD
For information call Steven Alex Zalany
Phone/fax (440) 871-8330

GARDEN FURNITURE

Hill Co. - Outdoor Furniture Specialists
An outstanding selection of outdoor furniture
with distinctive designs in aluminum,
wrought iron, teak, and all-weather wicker.
Wind chimes, statuary and fountains galore!
8615 Germantown Ave.
Chestnut Hill (215) 247-7600

GARDEN ORNAMENTS

Elizabeth Schumacher's
GARDEN ACCENTS
Thousands of antique and
contemporary garden ornaments.
Come see. You'll be amazed!
Open Tues-Sat 10 to 5
or by appointment
Call (610) 825-5525 for information.
4 Union Hill Rd., W. Conshohocken, PA

GARDEN SHOP

Michael Howell, PHS member and Flower
Show exhibitor, invites you to his shop . . .
FLORA DESIGN GALLERY
a gallery of orchids and fine crafts
for the home and garden
on Kimberton Road in the village
of Kimberton, Pa.
(610) 933-2289
Tuesday - Saturday: 11:00 - 5:30
Sunday: 11:00 - 3:00

MEADOWBROOK FARM

For The Best Things in Gardening

Choose from an ever-expanding variety of
annuals, perennials, tropicals, blooming,
native and woody plants. You are sure to
find something special. Our sales room is
stocked with unique garden-related gifts,
fountains, statuary and colorful combination
baskets. Tours for horticultural groups
offered April-October, call for details. Visit us
soon and often and become excited about
plants!

MEADOWBROOK FARM
1633 Washington Lane
Meadowbrook, PA 19046
Mon-Sat 10-5
(215) 887-5900

DON'T MISS

The Garden Shop in the carriage house at
historical Beechtree Farm located near the
quaint village of Strasburg in Lancaster
County. **Things to be discovered:** Real
granite troughs, antique vases, unusual
perennials & annuals, bird & butterfly hous-
es, beautiful gardens, an antique shop and
more! **It's worth the trip!** For information
and directions call 717-687-6881.

Bring a blanket and have a picnic.

GARDEN STRUCTURES

HANDCRAFTED IRON GARDEN STRUCTURES

Arbors, Trellises, & Gates
in the tradition of elegance,
beauty and permanence.
Full Color Catalog \$3
The Painted Garden, Inc.
304 Edge Hill Road
Glenside, PA 19038
(215) 884-7378

REED'S WOODS, INC. QUALITY WORK AT A FAIR PRICE

Custom Builder
Restorations, Remodeling
Greenhouses
Springhouse Restorations
Decks, Carpentry & Landscape Structures
Call for Free Estimate
Jamie Reed
2125 Bodine Road
Malvern, PA 19355
(610) 827-9663

HERITAGE STONE & MARBLE

We are an installation and
restoration company who
emphasizes long-lasting quality
with outstanding craftsmanship.
FLAGSTONE, BRICK; patios and walkways
COBBLESTONE edging and paving
STONE walls, RETAINING walls - MARBLE,
GRANITE; floors, walls, countertops.
(215) 393-8985 Upper Gwynedd, Pa.

GREENHOUSES

GREENHOUSE CONSTRUCTION Sales and Service

Janco, Lord & Burnham and more.
Call Robert J. LaRouche at
Glass Enclosures Unlimited
(610) 687-2444

HELP WANTED

Landscape Sales

Nursery/Contracting firm seeking individual
with ability to sell landscape projects and ser-
vices; industry knowledge essential; design
experience helpful. Good pay and benefits
(610) 584-1550.

LANDSCAPE DESIGN

**Are you seeking to develop an innovative
and exciting garden or perhaps searching
for a way to maintain an existing garden?**

- Container Plantings
- Perennial Borders
- Shrubs and Trees
- Annuals
- Butterfly Gardens
- Water Gardens
- Native Species
- Unusual Plants

Fine Garden Creations is a local garden
design, installation and maintenance compa-
ny with extensive horticultural experience in
the Delaware Valley. Our trained and experi-
enced professional staff have national and
international experience. We are small
enough to provide the personal touch and
large enough to get the job done.

Fine Garden Creations
P.O. Box 445
Swarthmore, PA
19081-0445

Phone: 610-328-0985 Fax: 610-328-4850

LINDA CORSON LANDSCAPE DESIGN

- Consulting
- Plans
- Supervision

Registered Landscape Architect
Member ASLA 215-247-5619

GARDEN DESIGN - Design and installation
of specialty gardens including perennial bor-
ders, herb, kitchen and English cottage gar-
dens. **CAROL MANICONE** (215) 348-4830.

AVANT GARDENS

Landscape design, maintenance and
construction

Over twenty years of experience
Joseph Slane, Landscape Architect
Specializing in residential projects
For free consultation or free brochure
Call (215) 634-6332 or (610) 566-1579

A Garden is for All Seasons
Natural Landscapes with
appreciation for Native
Plants. Stone work. Lighting
Perennial Woodland and Water Gardens
DESIGN RENOVATION CONSULTATION
ANDREW WELSH & Associates
Skippack Village
610-584-5300

David Brothers Landscape Services Bean Road Nursery

Landscape Architects, Builders and
Nurserymen

Providing the Fine Art of Garden
Construction and Restoration
(215) 247-2992 (610) 584-1550
(610) 525-3232

David Brothers

BEAN ROAD NURSERY

LIGHTING

A CONSUMER GUIDE TO LOW VOLTAGE OUTDOOR LIGHTING

is available without charge by contacting
LANDSCAPE LIGHTING 800.569.9985
or visit our website www.sitelights.com

MAIL ORDER

IS YOUR GARDEN BORING OR EXCITING?

Exciting = Well designed, well maintained, well furnished. Let us help you with the latter. Over **1000** kinds of new introductions, uncommon native species and other hard-to-find plants your local nursery won't know. **WOODLANDERS, Inc.**, 1128 Colleton Avenue, Aiken, S.C. 29801. Mail Order catalog \$2.00.

NATIVE PLANTS! Create wildlife habitat with plants from Georgia Wildlife Federation's *WingSong* catalog. Shop online at www.gwf.org/sales/plant.htm or call **770-929-3350** for plant list.

Dr. Martin Pole Lima Bean Seed

For order form, write Fern Hill Farm
P.O. Box 185, Clarksboro, NJ 08020-0185

MULCH

PINE NEEDLE MULCH FROM THE SOUTH SUPERIOR TO SHREDDED BARK

- Less work to apply
- More nutritious to plants
- Better weed control
- Longer lasting
- Competitively priced

CALL AND LEAVE ADDRESS FOR
FREE SAMPLE
610-593-7333

WE SELL WHOLESale AND RETAIL

NURSERIES

UNUSUAL PLANTS

HYDRANGEAS over 50 species and cultivars. **Many** other rare & unusual trees, shrubs and vines. Sales east of the Rockies only. Catalog \$3. Wilkerson Mill Gardens, 9595-G Wilkerson Mill Road, Palmetto, GA 30268. www.wilkersonmill.com

HOW TO ACHIEVE A GOLD MEDAL GARDEN

Start with high performance plants from Mostardi's Nursery. We feature an extensive selection of award winners from the PHS Gold Medal Award program, in addition to our inventory of exceptional quality plants & garden accessories, including:

- Foliage & Flowering Houseplants
- An in-depth selection of Perennials, Annuals & Roses
- Trees, Shrubs, Aquatics & Grasses
- Garden Accents & Planting Supplies

MOSTARDI'S NURSERY
4033 West Chester Pike
Newtown Square, PA 19073
(610) 356-8035

We are open year-round

AFRICAN VIOLETS Over 100 varieties. Catalog \$1.00. Greenhouses open daily & Sunday afternoon. **TINARI GREENHOUSES**, 2325 Valley Road, Huntingdon Valley, PA 19006. (215) 947-0144

RARE & UNUSUAL PLANTS

- Specimen plants • Pond plants • Bonsai
- Orchids • Hardy cacti • Tropicals
- Sculptured trees and shrubs • Perennials
- Unique Flower and Gift Shop

MUTSCHLERS' FLORIST & RARE PLANTS

1-800-242-9438
10 miles west of Pottstown, on Rte 422 at
Pineland Rd., Birdsboro, Pa.

PUBLICATIONS

THE JOURNAL OF JAPANESE GARDENING

6 issues/year, \$35
Published by ROTH Tei-en
P.O. Box 159, Dept. H-3, Orefield, PA 18069

RARE & PREVIOUSLY OWNED BOOKS ON HORTICULTURE

& BOTANICAL PRINTS - Bought and Sold
Polly Goldstein c/o The Antique Collection
161 W. Lancaster Avenue, Wayne, PA 19087

Shop: (610) 902-0600
Office: (610) 436-9796

E-mail: GrannyPol@aol.com

Back issue of Green Scene and 25 Year Index now available

A reference treasure indexing 25 years of stories from Sept. 1972 - July 1997 by subject, title and author. Essential for gardeners; a must for libraries and researchers. Send \$15 plus \$4.95 S&H to PHS - Attn. Green Scene Index, 100 N. 20th Street, 5th floor, Phila., PA 19103-1495. Please make checks payable to PHS. Back issues are available for \$3.00 each. Write to address above or call (215) 988-8769 to request copies.

The Living Wreath

indoors or outdoors, a "little garden"; any zone, any season, award-winning book; supplies, original developer

TEDDY COLBERT'S GARDEN

www.livingwreath.com (800)833-3981

REAL ESTATE

Horsham Township

Charming Historic Farmhouse For Rent

3 Bedrooms, 1 1/2 Baths, New Kitchen
Beautiful, Mature Landscaped Acre
\$800/month

(215) 646-9169 (215) 283-1058

RESTAURANTS

GRACIE'S 21ST CENTURY CAFE

Fresh, Natural Gourmet Dining
with just a hint of decadence
Dinners Wed.-Sat.

MANATAWNY ROAD, PINE FORGE, PA 19548
Directions, reservations, & an unforgettable evening: (610) 323-4004

RESTORATION

BARN RESTORATION

We specialize in restoration of
Carriage Houses, Barns and Springhouses.
Custom Cedar Decks, Carpentry and
Gazebos.

MARK BESTERMAN
(610) 582-9785

TREE SERVICE

TREE TRANSFERS, INC.

Large Tree Transplanting and Sales
Machine and Specialized Hand Digging
Dealers and Locators of Large Horticultural
Specimens
Mature Screening and Shade Trees
Assessing and Renovating Mature Collection
and Estate Gardens
Plant Material Purchased
(215) 635-2310

BRIAN J. TEMME TREE SERVICE

- Quality Tree Care
- Pruning, Trimming, and Removals
- Fertilization, Disease and Insect Control
- Cabling and Stump Removal

(215) 572-5665 or (215) 657-0555

WATER GARDENING

Aquascapes Unlimited

"The most complete wholesale source for native herbaceous wetland and ornamental aquatic perennials." \$100 Minimum.
Services include earth pond management, design, installation and consultation.
For inform call (215) 766-8151 Pipersville, PA

Quality Koi Company, Inc.

322 N. Broad Street
Philadelphia, PA 19102-1015
(215) 988-9723
Philadelphia's newest and most innovative pond store. Everything for the koi and pond enthusiast. Visit our store.

Advertising copy should be submitted 8 weeks before issue date: November, January, March, May, July, September. Minimum rate \$34. Charges based on \$8.50 per line. Deduct 10% for your second consecutive ad, using same copy. All copy should be accompanied by check made out to PENNSYLVANIA HORTICULTURAL SOCIETY and sent to Erin Fournier, GREEN SCENE, 100 N. 20th Street - 5th Floor, Philadelphia, PA 19103.

Thank You To Our 1999 Flower Show Volunteers

FLOWER SHOW EXECUTIVE COMMITTEE

Diane Allen
Anna Marie Amey
Jack Blandy
Nancy T. Bosold
Thomas H. Bown II
Lloyd H. Brown
Morris Cheston, Jr.
Herb Clarke
Joe Cugliotta
G. Morris Dorrance, Jr.
Margo Eremus
Patricia Fox Feehrer
Walter Fisher, Jr.
Paul Greco
Harry E. Hill
Midge Ingersoll
Bob LaBold
Robert Lambsback
Anne Kellett
Missy M. Maxwell
Bob McClintock
J. William Mills
Jackie Mills
Bernice Murphy
J. Liddon Pennock, Jr.
Amy Podolsky
Lee M. Raden
Ann L. Reed
Frank E. Reed
Alan P. Slack
James B. Straw
Mary Jo Strawbridge
Paul Tickle
Sandra C. Ward
John B. Witmyer
Karen B. Yoh

COMPETITIVE CLASSES COMMITTEE

Anna Marie Amey, Chair, Competitive Classes
Midge Ingersoll, Vice-Chair, Competitive Classes
Sally Humphreys, Chair, Niche, Miniature Arrangement, Defined and Open Space Classes
Melinda Moritz, Vice-Chair, Niche, Miniature Arrangement, Defined and Open Space Classes
Susan Detjens, Advisor-at-Large, Artistic Classes
Lucie Steele, Advisor-at-Large, Artistic Classes
Hope Fox Coates, Advisor, Small Niches
Gretchen Riley, Advisor, Small Niches
Donna Edwards, Advisor, Medium Niches
Jo Kane, Advisor, Medium Niches
Patricia Carson, Advisor, Large Niches
Anne Fox Hayes, Advisor, Large Niches
Jane Godshalk, Advisor, Defined and Open Spaces
James Hayden, Advisor, Defined and Open Spaces
Pinkie Roe, Chair, Miniature Arrangements
Kristine Qualls, Vice-Chair, Miniature Arrangements

Gaby Haab, Co-Chair, Artistic Passing
Ann Mastrangelo, Co-Chair, Artistic Passing
Alice Bucher, Vice-Chair, Artistic Passing
Jennifer Morrison, Vice-Chair, Artistic Passing
Kathy Holmes, Co-Chair, Arrangement Aides
Renee Wynn, Co-Chair, Arrangement Aides
Lynne Dillet, Vice-Chair, Arrangement Aides
Judy Sheppard, Vice-Chair, Arrangement Aides
Pam Cook, Chair, Barrier Aides
Bonnie Hays, Vice-Chair, Barrier Aides
Helen Breslin, Co-Director, Workshops and Challenge Class
Louise McGraw, Co-Director, Workshops and Challenge Class
Sally Yow, Chair, Designs for Jewelry Classes
Ginny Friedman, Vice-Chair, Designs for Jewelry Classes
Glenn Friedman, Advisor, Designs for Jewelry Classes
Rosemarie Vassalluzzo, Chair, Designs for Needle Art Classes, Advisor, Pressed Plant Classes
Lydia Lewis, Vice-Chair, Designs for Needle Art Classes
Cynthia Cheston, Advisor, Designs for Needle Art Classes
Audrey Secrest, Advisor, Designs for Needle Art Classes
Linda Saulino, Chair, Collection Classes
Marban Sparkman, Vice-Chair, Collection Classes
Susan Essick, Chair, Container Display
Libby Hill, Vice-Chair, Container Display
Beverly Fitts, Chair, Entryway Class
Dora Rogers, Vice-Chair, Entryway Class
Evelyn Seaton, Chair, Garden Class
Connie Potts, Vice-Chair, Garden Class
Bruce Barnstead, Co-Chair, Miniature Settings Classes
Christine Donahower, Co-Chair, Miniature Settings Classes
Mary Campbell, Chair, Pressed Plant Classes
Christine Jackson, Vice-Chair, Pressed Plant Classes
Phee Grandbois, Chair, Room Class
Gayle Rodriguez, Vice-Chair, Room Class
Carmen Herrera von Wrangell, Chair, Table Class
Sandy Spengel, Vice-Chair, Table Class
Susan Wilmerding, Chair, Horticulture Classes
Jill Cathers, Vice-Chair, Horticulture Classes

Lee M. Raden, Vice-Chair, Horticulture Classes
Sandy Salkeld, Vice-Chair, Horticulture Classes
Lisa Gemmill, Co-Chair, Orchid Classess
Joseph Volpe, Co-Chair, Orchid Classes
John Leonard, Advisor, Orchid Classes
Patty Doggett, Co-Chair, Horticulture Aides
Marsha Ray, Co-Chair, Horticulture Aides
Linda Bonorden, Vice-Chair, Horticulture Aides
Margo McKee, Vice-Chair, Horticulture Aides
Andrew Bunting, Co-Chair, Horticulture Passing
Dixie Chapman, Co-Chair, Horticulture Passing
Peter Brindle, Vice-Chair, Horticulture Passing
Patty Wurts, Vice-Chair, Horticulture Passing
Ann Hudnall, Co-Chair, Horticulture Staging
Carol Jones, Co-Chair, Horticulture Staging
Karen Root, Co-Chair, Horticulture Staging
Elizabeth Farley, Co-Chair, Nomenclature
Irene Slater, Co-Chair, Nomenclature
Patricia Fox Feehrer, Chair, PHS Awards Committee
Susan Thatcher, Vice-Chair, PHS Flower Show Awards
Diana Metcalf, Coordinator, Judges & Awards
Sandy Greenwood, Vice-Coordinator, Judges & Awards
Audrey Nichols, Chair, Artistic Judges
Ginnie Tietjens, Vice-Chair, Artistic Judges
Bonnie McCausland, Advisor, Artistic Judges
Jill Frankel, Co-Chair, Artistic Clerks
Holly Scudder, Co-Chair, Artistic Clerks
Jackie Purvis, Vice-Chair, Artistic Clerks
Kathy Kristol, Chair, Horticulture Judges
Joan Harvey, Vice-Chair, Horticulture Judges
Alice Doering, Advisor, Horticulture Judges
Sally Fernley, Chair, Orchid Judges
Elise Payne, Chair, Horticulture Clerks
Lois Krombolz, Vice-Chair, Horticulture Clerks
Amy Borer, Cards and Ribbons
Chandi Smith, Chair, PHS and Special Panel Clerks
Missy Stretch, Vice-Chair, PHS and Special Panel Clerks
Ruth Rainer, Chair, Trophies
Barbara McIlvaine Smith, Vice-Chair, Trophies

Elsa Efran, Chair, Points and Computer Support
Francesca Farley, Points and Computer Support
Lisa Carr, Chair, Judges Activities
Ellie Lloyd, Vice-Chair, Judges Activities
Sandra Ward, Chair, Show Signs, and Chair, Exhibitors and Awards Luncheon
Sylvia Lin, Vice-Chair, Exhibitors and Awards Luncheon
Sue Thorbahn, Vice-Chair, Show Signs
Sandra G. Young, Chair, Competitive Class Signs
Laura Gregg, Chair, Florists' Invitational

INFONET COMMITTEE

Jackie Mills, Co-Chair, Infonet
Bernice Murphy, Co-Chair, Infonet
Beth Hazard, Co-Chair, Artistic Information Booth
Leilani McCall, Co-Chair, Artistic Information Booth
Jeannie Craig, Vice-Chair, Artistic Information Booth
Jean Maus, Vice-Chair, Artistic Information Booth
Fred Bayer, Co-Chair, Concourse Ambassadors
Janet Bayer, Co-Chair, Concourse Ambassadors
Betsy Gray, Co-Chair, Horticulture Information Booth
John Swan, Co-Chair, Horticulture Information Booth
Louis Hood, Vice-Chair, Horticulture Information Booth
Mary Lou Wolfe, Vice-Chair, Horticulture Information Booth
Herb Clarke, Co-Chair, InfoCenter
Margo Eremus, Co-Chair, InfoCenter
Susan Armstrong, Vice-Chair, InfoCenter
Joni Hazellon, Vice-Chair, InfoCenter
Linda Fisher, Chair, Phone Bank
Martha Barron, Vice-Chair, Phone Bank
Carol McConomy, Vice-Chair, Phone Bank
Sue Chapin, Chair, Show Information Booth
Alexandra Basinski, Vice-Chair, Show Information Booth
Lois Veale, Vice-Chair, Show Information Booth
Jane Pollock, Vice-Chair, Show Information Booth
Thomas H. Bown II, Chair, Show Floor Ambassadors
Nancy Peckinpugh, Vice-Chair, Show Floor Ambassadors
Fred Weinstein, Vice-Chair, Show Floor Ambassadors
Frank E. Reed, Co-Chair, Traffic & Parking
Lindsay Wolfe, Co-Chair, Traffic and Parking



GREEN scene

THE PENNSYLVANIA HORTICULTURAL SOCIETY

MARCH/APRIL 1999 • \$5.00



Much "To Do" About Spring
A Daring Garden Trend From Holland
Local Bonsai Expert Chase Rosade
Creative Containers

C O N T E N T S

4. Tropicals + Conifers = Clever Containers

Michael Howell shows you how to mix tropical plants with conifers in *the same* container. Your old clay pots will never look the same.

8. The Dreaded "To-Do" List

Walter Chandoha teaches us how to prioritize our spring garden chores, making us more efficient and organized with our precious outdoor time.

12. Dutch Treat

U.K. garden designer Alison Evans escorts us to Holland, where we view three examples of the latest European trend: Dutch "New Wave" gardening. The surreal nature and unbridled creativity within these gardens are unlike anything you've seen before.



24



24. Watch Your Fingers!

Art Wolk gives us an amusing, but cautionary tale on the dangers of working in the garden.

From bees to ticks to power tools, there are countless potential accidents awaiting us in the yard. Art also shares important tips to help us keep all of our fingers and toes intact.

28. Plant Society Calendar

A comprehensive guide to events, sales, and more from our regional garden societies and arboreta.

33. Classified Ads

16. Small Wonders

Mary Lou Wolfe gives us an in-depth profile of bonsai expert, Chase Rosade. The bonsaiist's Bucks County studio is a mecca for devotees of this Asian garden art—now meet the man behind these incredible living creations.

20. The Mighty Oak

During a rainy tour of Windrose Nursery in Pen Argyl, PA, Linda Yang introduces us to Nigel Watson, a transplanted Englishman who specializes in growing oaks, many from tiny acorns. Talk about *patience*.



GREEN scene

Editor
Pete Prown

Associate Editor
Pamela Vu

Publications Assistant
Erin Fournier

Art Design
Baxendell Graphics

Printer
ALCOM Printing Group, Inc.



THE PENNSYLVANIA HORTICULTURAL SOCIETY

100 N. 20th St.
Philadelphia, PA 19103-1495
(215) 988-8800

Chair
Ann L. Reed

President
Jane G. Pepper

Executive Vice President
J. Blaine Bonham, Jr.

PHS Membership Information
Linda Davis, (215) 988-8776

Classified Ads and Subscription Services
Erin Fournier (215) 988-8769
efournie@pennhort.org

Horticultural Hotline
(215) 988-8777, Monday through Friday,
9:30 to 12 [closed in December]

Web Site
www.libertynet.org/phs

GREEN SCENE (USPS 955580), Volume 27, No. 4, is published bi-monthly (January, March, May, July, September, November) by The Pennsylvania Horticultural Society, a non-profit member organization at 100 N. 20th St., Philadelphia, PA 19103-1495. Subscription: \$16.95. Single Copy: \$3.00 (plus \$2.00 shipping). Second-class postage paid at Philadelphia, PA 19103. POSTMASTER: Send address change to GREEN SCENE, 100 N. 20th St., Philadelphia, PA 19103.

© Pennsylvania Horticultural Society, 1998

GREEN SCENE subscriptions are part of the membership benefits for:

Cleveland Botanical Garden, Ohio

Cox Arboretum, Dayton, Ohio

Frelinghuysen Arboretum, Morristown, NJ

Horticultural Society of Maryland, Baltimore

Horticultural Society of New York

Phipps Conservatory, Inc., Pittsburgh, PA

Staten Island Botanical Garden, Inc., New York



up to 62°F. “*Ab*,” you think, jubilantly, “It’s here—Spring. I’m going to unpack my short-sleeve shirts, dig out my shovel from the shed, and hit the garden!”

Three days later, you sit huddled in your den watching the Weather Channel and trying to sip a mug of ridiculously hot tea. On screen, one of the weather anchors is telling you what you already know: an Arctic cold front has moved in from Alberta, bringing with it frigid temperatures, a howling wind, and a nice dash of sleet to top it off. Hey, April—*thanks*.

So what good is gardening in early Spring if the weather is still lousy? Actually, it’s a terrific time for gardening—it’s just not so terrific for sunbathing. There are zillions of chores you can start during these exciting months (not to mention going to the Philadelphia Flower Show in early March). It’s the time of the year to prime your horticultural engine and get ready for yet another mad gardening dash to late Fall. It’s when the word “preparation” really means something.

If you want to start tender plants for planting outside by our May 15 final-frost date, March is the month to sow them in a tray of soil-less mix and position it on a bright windowsill. Outside, you can set pansies in the ground and, towards the end of the month, put in cold resistant vegetables like spinach, lettuce, peas, and carrots (unless you have a cold frame and can get going sooner).

Another area worth looking at now is your garden’s structure. During winter, you were able to observe the structural “bones” of your garden; the gradual thawing of March and April make it the perfect time for you to initiate any major changes. Good early Spring projects include starting beds you didn’t get to in the Fall, turning over the vegetable beds with a tiller or spade, creating a new water feature, erecting an arch for climbing roses, and especially moving trees and shrubs (planting at this time gives plants time to adjust to their new sites before the heat of Summer sets in).

Starting large jobs now also gives you plenty of time to clean up, so everything looks perfect by May, which is generally considered the official start of gardening season. For example, I enlarged my water garden last March, in the process creating immense and unsightly mountains of dirt, mud, and rocks. At one point, it looked like a full-scale

construction site. Two months later, however, the grass had grown in and new flowers were

blooming at the water’s edge—suddenly this former disaster area looked like the charming, natural pond I had intended.

Working outside in March and early April gives your projects and plantings just the right amount of “healing time.” Coupled with your grand plans for the coming horticultural offensive that lasts through October, this span of sharp, chilly days becomes a crucial one in the garden.

Hmmm—maybe early Spring isn’t such a rotten time after all.

PETE PROWN
Pete Prown
greenscene@pennhort.org

Spring: A Reality Check

lad, I’ve been referred to as a “Spring baby” and have spent plenty of time trying to figure out what that means exactly. To the popular imagination, this means that March 20th is the harbinger of sunshine, warm soil, and polychromatic, almost surreal flowers thrusting up from the thawed earth. However, the reality doesn’t measure up to that. On my birthday for the past 35 years or so, I can assure you that more often than not, March 20th is a cold, murky day graced with biting winds that chase all but the stoutest gardeners indoors.

All this pales to what I consider the cruelest month of the year—April. No month beckons you outside more than April and no month rewards you with as many cold, rainy, miserable days. April usually throws a teaser at you in its first week: a day when the sun pops out and the temperature goes



Creative Co



Left: A potted blend of brugmansia, New Guinea impatiens, coleus, daylilies, lythrum, canno, and ribbon grass. **Below:** In this hanging container, the author combined the bromeliad *Neoregelia corollinae* 'Tricolor' with a variegated ivy, *Hedera canariensis*.

All photos by Mary Lou Wolfe

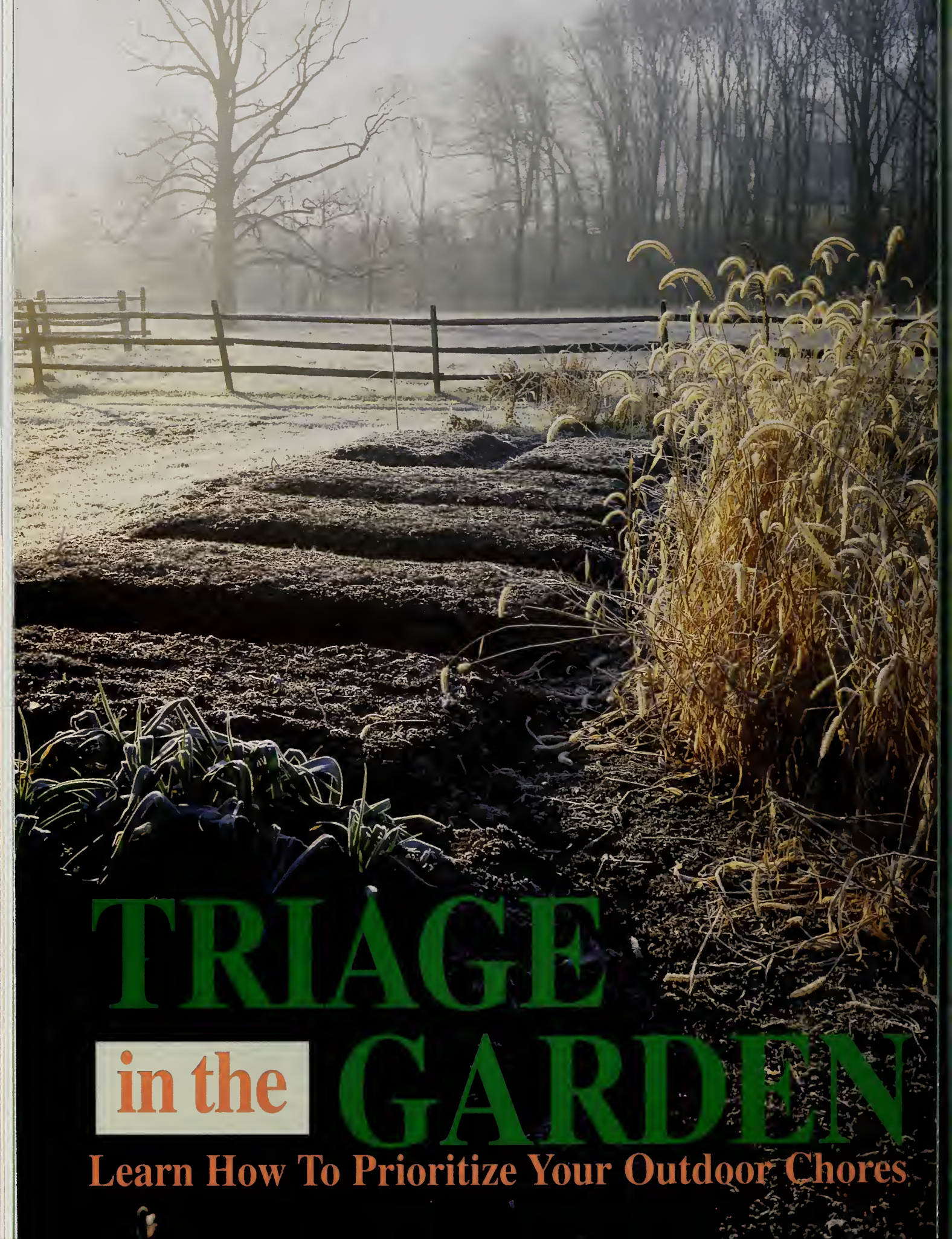


One Horticulturist's Fresh Ideas For Low-Maintenance Container Gardening

by Michael Bowell

Gardening for me varies from an enjoyable pastime to pure obsession. In fact, the phrase "low-maintenance gardening" used to make me sneer at the thought of someone wanting the aesthetic of the garden, but not willing to participate in its process. These days, however I'm enjoying more and more those parts of it that look good throughout most of the year with minimal coaching. Many of my potted gardens require only occasional primping and pruning, regular watering, and light feeding for optimal growth and performance. Here are a few of my favorite ideas to help jazz up your containers.

ntainers



TRIAGE in the GARDEN

Learn How To Prioritize Your Outdoor Chores

by *Walter Chandra*

Gardeners everywhere have one universal problem—*time*. Not enough of it. There's never enough time to do all the necessary chores and, as for dream projects, we're lucky to squeeze in one or two a year. But it's not all that bleak—I've partly solved the time problem with garden triage. Triage is a military/medical term that divides wounded troops into three categories: those who will die regardless of any care received; those who will recover even if they receive no care; and finally, the seriously wounded whose chances of recovery are enhanced if they get immediate medical attention. Triage is necessary on the battlefield because of the shortage of equipment and doctors precludes treating all of the wounded. Interestingly, many triage concepts also port over to garden chores. Let's see if we can cut down on your outdoor workload.

WHICH CHORES NEED DOING AND WHEN

Granted, gardening is not a life or death activity for most of us. But because there's never enough time to do all the chores on my lists, I've adapted the triage principle to my garden work. Triage is simply a matter of making choices—choosing to do the right chore at the right time from among numerous options. It's giving top priority to some things, temporarily postponing others, and putting some on the back burner indefinitely until a big block of time is available for their completion. In this last group are some of my dream projects: building stone paths and retaining walls; planting fruit, nut, and flowering trees; visiting public gardens and going on PHS private garden tours; propagating shrubs and trees (especially a shiner of a blue spruce that my son gave me 10 years ago) and building an addition to my potting shed. In addition to time, weather, temperature, the season, finances, and assorted social activities are all factors that

Left: Dug in the fall when there is more time (than in the spring) for such projects, these wide-row, raised beds will thaw out early in the spring and be ready for planting sooner than flat gardens. Another plus, soils in raised beds can be modified to match the needs of their plants.



Mowing a lawn is a postponable chore—to a point. In the spring when growth is fast it should be done weekly; later as growth slows it can be done every 2-3 weeks. However, never let the grass get so tall that the clippings need to be raked. Unraked clippings eventually nourish the lawn.



Top: On rainy days do indoor chores, like pointing tool handles bright orange or yellow. Beige earth-colored tools are hard to see from a distance, but when pointed a bright color, they are instantly visible. When less time is spent looking for tools, there is more time to use them. **Bottom:** Ornamental grasses provide an attractive background for spring flowering bulbs. Eventually, however, the dried stalks have to be cut back. It is a postponable chore, but when new growth appears, the chore can no longer be postponed and needs immediate doing.

determine what we do in the garden. Unexpected guests, a wedding, a funeral, a picnic, all tend to put chores on hold.

As I write this story in the middle of a mild December, some of the temporarily postponable chores still on my list include carrying potted spring bulbs from my garden shed to the unheated cellar; collecting and sheltering clay pots to avoid freezing breakage; pruning deadwood out of trees and shrubs; edging the perennial beds before the ground freezes hard; and after the soil is frozen, covering the beds with evergreen branches. Top priority right now is planting the rest of the spring bulbs that I mail-ordered back in September. Anticipating the possibility that I'll not get to it before a hard freeze, I mulched the planting areas with chopped leaves to keep the ground unfrozen. In past years I've planted tulips and daffodils as late as New Year's Day in mulched unfrozen ground and they've bloomed in April and May. The only other top priority project on my list—again before the ground freezes—is to build a few more raised beds.

Then again, building more raised beds is not really that important. It's not as urgent a chore as spring lawn mowing when grass is growing at the speed of light. In May and June, grass grows fast and needs frequent cutting, so mowing needs doing immediately, especially if there are daily rains. After repeated rainy days when we can't get out in the garden, mowing—along with other urgent garden chores like weeding and planting—tend to pile-up. In determining which gets done first, I analyze which will be most time efficient and, if something is not done, will it make for more work later. For example, if there's a break in the weather and a brisk northwest wind dries the grass, I'll mow and leave the clippings where they fall. But if the lawn is cut two, maybe three days later, the grass grows too tall and the clippings require raking—a necessary job but one that could have been avoided by mowing before the grass got too high. So by choosing mowing over weeding or planting on the one day when there was a break in the weather, I avoided adding still another chore (raking).

Granted, maybe the weeds in the flower beds and vegetable garden got a little bigger by postponing that chore for a few days. However, getting into the

garden to weed immediately after a rain is not a good idea anyway. Walking on wet, rain-saturated soil compacts it and when it finally dries, gets hard as concrete. By waiting a few days after a rain, the probability of compacting the soil is minimized, yet the ground is still moist enough for easy removal of the weeds. And if seeds aren't sown right away, no great harm has been done, spring planting can be postponed for a week or more.

During dry periods, the triage principle is especially useful. Suppose a prolonged drought restricts water usage. There's no point in watering an old established lawn; even if it turns brown it will green up as soon as water again becomes plentiful. And late in the season, there's no point in watering tender annuals like marigolds, impatiens and zinnias, in October they're going to be zapped by the frost anyway. On the other hand, if perennials and shrubs were planted just before the drought and they need water to survive, saved rainwater or water from the hose could keep these plants growing.

A CHORE DONE NOW SAVES CHORES LATER ON

Doing a chore at the right time is a good way to eliminate future chores. Some years ago, a top priority project on my triage list was converting my kitchen garden from flat to raised beds. These raised, wide rows enable me to plant at least a month sooner than when I had flat gardens. As soon as they thaw out in March, they're planted with lettuce, chard, beets, onion sets, and other cold hardy stuff. And because raised beds do not have to be turned over every year, tilling is another time-consuming chore that is eliminated.

If a chore can be done in the fall when more time is usually available, do it then, rather than wait until spring when there are many more things to do. Dividing and cleaning up the perennial bed is best done in the fall when evidence of overcrowding is still apparent. Many trees and shrubs are best planted in the fall. Garlic and shallots, when planted in September or October, get bigger and fatter than those spring-planted. Spinach planted in the fall goes dormant in winter and resumes growth very early in spring. By late April we're eating spinach

WALT'S TRIAGE DREAM PROJECTS

Gardeners are dreamers and I'm no exception. Right now I probably have a stash of more than 200 packets of seeds purchased over the past two-three years (I truly expected to plant most of them, but my eyes were bigger than my time. My daughter calls me a "seed junkie"). Most of these seeds are still viable, and yet, as the new seed catalogs roll in, they're marked and I'm ready to send in new seed orders. Maybe this spring I'll have more time. It's the same way with dream projects, as I walk around my place I see all sorts of possibilities. My notebook comes out and I jot down what might be done. Surely, there will be time to do at least one of them. Here are a few of my dream projects:

- **Build a new herb garden in front of my garden shed.** This involves more than just planting. There's a slope that has to be leveled. Then a retaining wall (stone) has to be built. Then some miniature boxwood earmarked for such a project five years ago needs to be transplanted. After these are done, planting the herbs is the easy part.

- **Plant a row of filberts adjacent to my currant bushes.** Since these are to be sort of a permanent fence, I want the plants to go into rich, nutritious soil. The sod has to be turned over, and compost has to be brought in to enrich the area.

- **Restore an overgrown rock garden on the left side of the driveway.** Entails removal of daylilies and pachysandra, enriching the soil with compost, gathering stone along the stream bed and "planting" them in the rock garden. Then, I have to order compatible plants and begin planting the garden.

- **Build a stone wall and steps on a slope adjacent to the pool.**

- **Build a wildflower shade garden by the stream.**

- **Divide ornamental grass and plant the divisions atop a wall alongside the road to get more privacy.**

when other gardeners are planting theirs. With fewer pressing chores in the fall, compost is added to raised beds in October or November and are made ready for spring planting.

MAKE GARDEN TRIAGE LISTS

To succeed with garden triage, lists must be made—written down lists, not mental lists. If the chore is not written down it is too easily forgotten. Making a "to-do" list accomplishes two things: it shows you what needs to be done and, when completed, there's the satisfaction of crossing chores off the list. Nothing pleases me more than to have a page of 20-30 chores with most of them crossed-off.

A time-consuming and therefore postponable chore on one of my spring lists many years ago was making tomato cages out of wire fencing. (This chore should have been done in the fall or winter, but gardeners need things right away so I had to have the tomato cages that spring). Mine are 18"-24" in diameter and stand five-feet high. I made these cages about 20 years ago and, as I recall, it took me about two to four hours to make 20 of them. It was time well spent. Now when I plant tomatoes, I simply dig a hole, fortify it with compost and my favorite organic fertilizer (Krocket Krap), plant the tomato, water it, place a cage over it and I'm done. No time-consuming staking or tying is necessary.

Be flexible when tackling chores on your to-do list, too. Let's face it: on a sweltering hot, humid day, no matter how urgent the chore, it's not going to get done. And when it's pouring down rain, gardeners are locked into indoor puttering or planning. One of the postponable chores on my spring list: paint tool handles bright orange or red. (Here again, like making the tomato cages, this chore should have been done in the fall or winter). But when daily rains delayed my planting plans, painting the tools was a good alternative activity.

But remember, gardening is not a matter of life and death. If a chore doesn't get done today, there's always tomorrow or next week or next year. High on every gardeners to-do list should be an urgent priority chore: smell the flowers. Remember, gardens are here to enjoy. ❖

A professional photographer, author and garden journalist, Walt Chandoha lives in Annandale, New Jersey.

DUTCH WONDER

All photos by Alison Evans



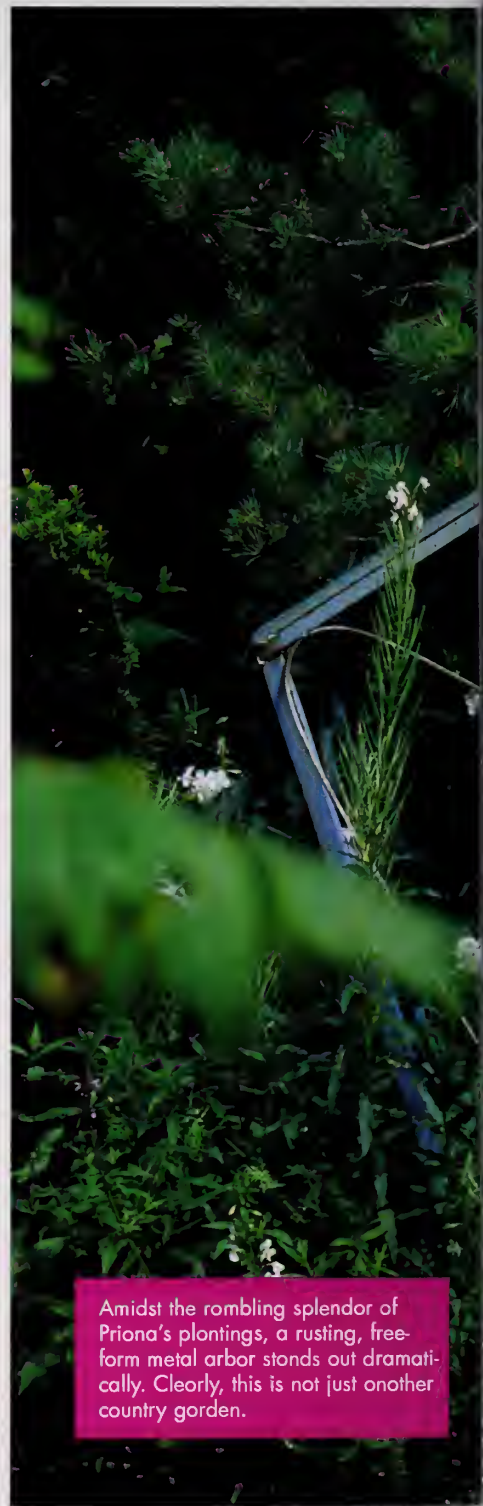
Ton ter Linden's garden was created from a flat Dutch meadow containing just one apple tree that is over 100 years old. Here is one of the soothing gardens he has made, perfect for reflection or meditation.

by Alison Evans

Naturalistic gardening has been a fashionable trend for a few years now, but a quiet naturalistic revolution is now underway in the backwaters of the eastern Netherlands. In essence, the Dutch have borrowed neighboring Germany's idea of growing herbaceous perennials in ecologically correct groups and interpreted it in a more artistic way. Today, it's becoming known as Dutch naturalistic or "New Wave" gardening, and it strives to combine native and exotic plants in a free-form, almost surreal manner. The movement's best three garden designers take conventions of traditional design and literally toss them out the window. Let's take a look at this fascinating trend.

Here are three European designers who have tried their hand at Dutch naturalism, each bringing his own strengths and talents to the style. At Priona, Henk Gerritsen demonstrates the use of exotic plant shapes and wildlife to craft a lasting garden, while Ton ter Linden prefers to use a rich palette of color to complement the open, free forms of his garden space. Finally, noted landscape designer Piet Oudolf (co-author of *Gardening With Grasses*) strives to accentuate the shape and culture of his naturalistic plants. The results vary as wildly as the plants that populate these special spaces.

The original German style is now well-known in America as a result of the skillful natural approach by the landscape design partnership of Oehme and Van Sweden. However, avid plant collectors need not apply—Dutch "New



Amidst the rombling splendor of Priona's plantings, a rusting, free-form metal arbor stands out dramatically. Clearly, this is not just another country garden.

RLANDS

Artistic Surrealism Abounds
In Three European Gardens





Top: Piet Oudolf elegantly pairs *Eryngium giganteum* with *Achnatherum calamagrostis*. **Bottom:** Free-form topiary gives Henk Gerritsen's garden a fantasy-like, "Alice In Wonderland" feel.

Wave" is not for them, as it follows good design principles in creating harmonious plant compositions, but using only a limited palette of plants. This matrix-like approach to plants and color differs from the drift planting of traditional herbaceous borders. (Drifts are the grouping of species, regardless of original habitat, into sausage-shaped blocks, which results in a much more contrived and unnatural appearance.)

Here, color, scale, and form all gently blend and flow from bed to bed without formal discipline or ideology. Perhaps you can find some inspiration and a place for Dutch naturalism in your own yard.

Priona's "Controlled Informality"

Henk Gerritsen of Priona Gardens began as a committed wild gardener,

DUTCH

endeavoring to reproduce in his garden the casual beauty and form of wild flowers growing in their natural setting. Through the influence of his late partner Anton Schlepers, however, exotic species with exuberant characteristics crept into the scheme. Color is not considered as relevant as a natural-looking appearance, compatibility with the environment, and importance to wildlife. The result of this blend of wild flowers and garden cultivars is what Gerritsen calls "controlled informality."

Under Gerritsen's artistic eye, the conventions of gardening are abandoned. A visitor's first impression is of a large, untidy garden scattered with idiosyncratic pieces of sculpture. Plants are chosen and combined in beds, where they are intentionally permitted to attain their natural shape and form. Then, they are combined with art or sculpture to accentuate the flow and movement of the borders. The garden is unexceptional in its layout, with a woodland area, lawn, and winding paths. He also makes sure to include and attract wildlife, which means from July onwards there is no tidying-up, as seedheads and dead stems stand undisturbed in the garden. How's that for "low maintenance?"

Priona is probably the most difficult example of naturalistic planting to love at first sight, since it appears to be nothing more than a garden gone to ruin. But the open free style is surreal and beautiful in its wild flow. The mix of exotics, natives, and wildlife can make it a lasting low-maintenance garden that refashions itself with each season.

Weaving A Garden

In contrast to Priona, Ton ter Linden's style is an altogether different adaptation of the Dutch style. Linden's garden could best be described as a hazy Impressionist painting brought to life. Color is his concentration, and ecological correctness takes a back seat.

The garden spreads out from the house as a series of fluid compartments of different sizes, each with varying degrees of privacy and planting. Everywhere there are places to sit and meditate amongst the profuse planting,

WONDERLANDS

which becomes progressively more simple in character towards the boundary of the site. His planting style is a delicate matrix of species in complex layers. Linden calls this style of planting "weaving"—the interlocking of loose groups of plants of similar shape, color, and stature.

As you stroll around the garden, you notice that the perennial borders are backed by a foil of clipped hedges and trees, for both visual and practical reasons. Most of the borders have distinct color schemes, a policy quite different from the Priona garden. But similarly, each border is dominated by plants especially selected for their naturalistic appearance. There are masses of light and feathery-textured plants in painterly colors, reflecting Linden's interest in pastels and watercolors, and all well-suited to European light. The plantings are tall, encroaching onto the narrow central paths, so the visitor is deliberately forced into close confrontation with the plants. To avoid an accusation that Linden has completely given in to a romantic wallowing in soft planting, strong contrast is introduced at decisive moments in the tour around the garden: an unexpected formal lawn or a forceful splash of deep red amongst the genteel mauve-lilac border.

As for the plantings, most of Linden's plants are herbaceous perennials, with some grass species; woody plants only appear in a structural role. Annuals are used frequently, especially in the red garden, where it is hard to find suitable perennials in that color range. Many plants require staking, with branches of oak and birch buried into the mounds in June. Maintenance is at its most intense in March, when the previous season's growth is cut down, chopped into small pieces, and redistributed as mulch on the borders. Linden has adopted what he charmingly calls "creative weeding," which is the selective removal of some self-seeders with the aid of his trusty asparagus knife. The end result of allowing this selective self-seeding is an ever-changing mix throughout the summer and also over the years.

This is not a garden for the faint-hearted. An excellent knowledge of plant cultivars is necessary to create the color compositions and the intricate matrix. And the maintenance would certainly not be minimal. But the result is stunning, just like wandering through an Impressionist painting.

A Middle Way At Hummelo

Piet Oudolf's progress towards the naturalistic solution in gardening is interesting because of his background as a successful landscape designer who later took up a professional interest in plant production. This combination has great implications for all private gardeners. It often seems that landscape designers are only concerned with the grand scheme in a landscape and care very little about the plant details. At the other extreme, gardeners can fall victim to an over-enthusiasm in collecting plants, at the expense of placing them in a creative composition.

At Oudolf's garden in Hummelo, the established principles of design were followed in setting out the framework of the site. However, Oudolf felt that the planting was equally important. He described it as, "allowing a pattern which was dynamic and varied...to develop within the area, in order to achieve an inner cohesion."

In other words, the borders are an interlocking matrix of repeated groups of natural-looking perennials, with some grasses used as isolated specimens. The species used vary around the site, and the dynamism is achieved by plants achieving their peak of interest at different times of the season. By using naturalistic species the traditional period of interest of a herbaceous border has been extended right through winter, due to the use of late-summer flowering grasses in particular.

The garden is not subdivided into outdoor rooms. Oudolf's modern answer to the use of formal hedges is a dominant series of tall yew hedges, set one behind the other. When cut in a billowing profile, they look just like cumulus clouds or green waves on a stage set. Theatrical gestures like this fit in

continued on page 27

10 PLANTS FOR YOUR OWN DUTCH "NEW WAVE" GARDEN

- *Allium sphaerocephalum* (ornamental onion)
- *Astrantia* 'Claret' (American gardeners can use *Astrantia* major 'Rubra')
- *Calamagrostis x acutiflora* 'Karl Foerster' (feather reed grass)
- *Eupatorium maculatum* 'Atropurpureum' (Joe Pye weed)
- *Foeniculum vulgare* (fennel)
- *Knautia macedonica*
- *Miscanthus sinensis* 'Flamingo' (maiden grass)
- *Monarda* 'Scorpion' (sweet bergamot)
- *Persicaria amplexicaulis* 'Firetail' (knotweed) [also known as *Polygonum amplexicaule* 'Fire Tail']
- *Sanguisorba officinalis*

Thanks to Erin Fournier for additional research assistance on this story.

VISITOR INFORMATION

Henk Gerritsen at Priona Gardens, Schuineslootweg 13, Schuinesloot, Open April 30 to September 30, Tues-Sat 12-5, Sunday 2-6.

Ton ter Linden, Achterma 20, 7963 PM Ruinen. Open May 21 to October 1, Tues-Sat 10-5.

Piet Oudolf, Broekstraat 17, 6999 Hummelo. Nursery open March to October 30, Tues-Sat 10-5; garden open only in June and August.

A Bonsai Master in



In recent years, Rosade and other American bonsaiists have experimented with a sun-bleached deadwood effect called "Jin."

the Delaware Valley

A PROFILE OF CHASE ROSADE

by Mary Lou Wolfe

All photos by Mary Lou Wolfe

Drive a few miles north of New Hope, Pennsylvania, on a road that parallels the wide, tree-lined Delaware River. Turn south on Phillips Mill Road, then, in about a mile, north on Ely. Climbing uphill past a grove of persimmon trees and open, farmed fields, you'll pass a few houses. Search for the round, red sign that signals your destination, a bonsai retreat with Chase Rosade. Turning onto the long, tree-bordered driveway, a "Yield to the Trees" sign assures you that you're on the right track. The landscape and low buildings take on a Japanese look, not perfectly groomed, but casually appropriate for the home and business of a man who has made bonsai his life. Chase Rosade welcomes you with thoroughly American openness and enthusiasm. His stature is compact, his face sports a neatly trimmed, graying beard, and he has a firm handshake. You get a sense that he's looking forward to this bonsai retreat just as much as you are.

These tools and his passport are the indispensable items Rosade packs for his lectures and workshops all over the world.





Left: Displayed in the bonsai courtyard, this *Evonymus alatus*—now in fall color—was trained for 10 years. **Right:** As a student at Delaware Valley College of Agriculture in 1957, Rosade picked up a Japanese maple seedling (*Acer palmatum*). Now, 41 years later, he examines its mature shape, easily visible in late fall.

mer." In one fell swoop, Chase Rosade was launched in the nursery business.

After earning his degree, Rosade worked as a grower in a large nursery where he experimented with plants grown in bonsai style. During the 1950s, bonsai was just coming to the United States, first landing on the West Coast with the influx of Japanese immigrants after the war. American soldiers, too, had seen bonsai in Japan and some were interested in learning about it. The nursery job gave Rosade an opportunity to work with a wide variety of container-grown plants just as interest in bonsai was developing.

He married in 1963 and, with his first wife Connie, who is Japanese, decided a trip to her home country was in order. They went the slow,

What you may not have expected as you're led out to an east-facing terrace, is the stunning view through tall pines toward the valley below and the feeling of privacy. The quiet is broken occasionally by Luna and Calli, large black "Schnabrador" guard dogs who patrol the grounds night and day chasing deer and wild turkey. You are introduced to Solita, wife and partner of Chase, a small, vivacious woman who welcomes you with offers of her country's Colombian coffee or freshly squeezed orange juice. Soon you realize that you'll be sharing meals and lively conversation with a great cook who makes an art of proper nutrition, and who is very involved in the bonsai world. She is serving as this year's president of Bonsai Clubs International, a job that her husband proudly describes as 40 hours a week of volunteering.

As you tour the compound and enter the studio where classes are held, you peer into the huge, bright storage area where the bonsai are wintered over. A new greenhouse has been built to accommodate Solita's expertise in tropical bonsai, a growing field of interest. Outside, the bonsai display courtyard with its canopy of high shade is filled with several hundred bonsai on raised platforms. There are tables holding craggily planted rock formations that

you come to realize are man made by Rosade. This magical place is not as tidy and controlled as you might have imagined. It's relaxed, like its owners, and you know you'll enjoy the days ahead.

Rosade, now 63, has been interested in horticulture for as long as he can remember. His father, whose Allentown business was finance, was an avid gardener. He would go directly from office to garden, cutting the grass in a white shirt and tie. His son remembers an ever-changing garden of vegetables and fruit trees, and says, "If it wasn't transplanted at least once, it didn't belong in our yard. Everything got transplanted at some time or other." As a teenager, summers found Rosade cutting 10 to 12 lawns a week for 25¢ each. And every March during the 1950s, young Chase and his father would always attend the March Flower Show, then presented by Philadelphia Flower Show, Inc.

Later, as an ornamental horticulture major at Delaware Valley College of Agriculture, he worked on the school's entry in the Philadelphia Flower Show. Touring the show his sophomore year, he tried to line up a job by asking about summer employment at the Dekalb Nursery exhibit. Nurseryman Jean Muller answered, "No! But we have a job starting next week. It's Saturdays and Sundays and then full-time all sum-

exciting way, partly by Land Rover, across Europe, the Middle East, India, and finally landed in Japan. There, Rosade wanted to study bonsai. Luckily, his wife's grandfather knew a bonsai broker who had contacts with a Nara-area bonsai nurseryman, Kioso Yushida. Rosade met Yushida, was fascinated by his nursery, and listened as an announcement was made: "It has been decided. You'll start tomorrow, and you'll have the 1st and 15th of the month off. You'll spend one or two nights a week at the nursery and you'll be here for at least six months." It turned out to be a wonderful experience that lasted eight months, even though Yushida spoke no English and Rosade, very little Japanese.

In the 35 years since this intensive Japanese internship where communicating was accomplished with hands, tools, drawings, and little speech, Rosade has lectured in many countries, among them India, the Philippines, Germany, Belgium, and many parts of South and Central America. What does a bonsai expert take with him to help communicate the skills of this complicated art? His tools, of course. Rosade's kit includes six special tools presented to him by his mentor. He seldom brings slides, either, preferring his own drawings in his lectures.

Bonsai, with their restricted root systems, must be watered every day.

Rosade depends on the host group to provide plant material, containers, soil, wire, an easel, and if needed, a translator. There are surprises, however, for this "have tool kit, will travel" bonsai lecturer. Once, in a city Rosade will not name, the person designated to meet his plane forgot to come. Rosade did not know where the lecture was to be held. Frantically, he phoned his network of friends in the area, but most of them were already en route to hear him speak. He finally reached someone and

Chase Rosade at the Flower Show

In 1971, Ernesta Ballard—then director of the Pennsylvania Horticultural Society—invited Chase Rosade to be an exhibitor at the Philadelphia Flower Show, since Rosade's bonsai skills were becoming known locally after his return from Japan. At the time, he lectured to adult school groups, the Rotary Club, taught at Temple's Ambler campus, and was an active member of the Pennsylvania Bonsai Society. Ballard knew he had a solid horticultural background and ample nursery experience, and liked his style, too. She invited him to stage an educational exhibit, and he remembers her saying, "Why don't you demonstrate? I like the way you demonstrate. You could do it!"

This was a turning point. He was working full time as horticulturist for an industrial developer. The Flower Show venture would take several weeks, so he decided he could manage it taking two weeks' vacation from his job to fit it all in. His commitment to Ernesta, and soon after, a request from a friend to pack a large bonsai collection and drive it to California tipped the scale. Soon after, he quit his job and decided to go into bonsai full time. The experience of demonstrating bonsai techniques for eight days straight at the Philadelphia Flower Show was exhilarating, and he has done it now for 28 straight years with great success. You can be sure to find him at the 1999 Show, too, along with his simply marvelous bonsai specimens.

—MLW

arrived at the lecture hall an hour late.

On another occasion, somewhere in the South, he appeared at the appointed place, a church, to find that the individual responsible for providing the bonsai plants and everything else had forgotten to bring them. A tree to work with is basic, and here is where Rosade's poise and relaxed approach triumphed—asking the audience whether someone happened to have brought a bonsai in his car, and miraculously, someone had! A similar appeal for a container brought no such response, so a search was made in the churchyard for an interesting rock and a bit of soil. With this booty, Rosade still needed wire to give an essential bend to a branch. Using a coat hanger, his precious tools, and his sense of humor, the illusion of a windswept juniper struggling to survive on a rocky mountainside had been created.

For more than two years in the early 1970s, Rosade looked for a place he could afford and finally purchased eight acres on the high ridge along Ely Road north of New Hope. The property had a house, barn, and a forest with an elegant view of the valley. It was a perfect place for a teaching studio and bonsai display area. He began planting and selling nursery stock, importing tools, pots and giving workshops on weekends.

Since then, Rosade's own collection of bonsai has grown to about 200. One specimen to which he's very attached is a Japanese red maple that he collected as a seedling when he was a student strolling on Delaware Valley College of Agriculture's campus in 1957. He potted it up, along with many others and has developed this little tree into a handsome specimen.

Another tree that Rosade displays with great pride is a Texas elm, a gift from bonsaiist Fred Ballard. This tree, which Ballard had shaped for 30 years, was a way of thanking Chase for helping the Ballards place some of their treasured bonsai in appropriate institutions when they made a recent move to smaller quarters.

Rosade has worked with many friends over the years helping them develop their collections, acquiring new trees, doing appraisals when needed, and

even advising them on arrangements to be made for the plants should the owners die. Bonsai, with their restricted root systems, must be watered every day during the growing season and protected from drying winds and blistering sun. Some major collectors include instructions in their wills regarding their bonsai, many to be carried out within 24 hours of their deaths.

The new tree, Ballard's Texas elm, along with about 200 others in the Rosade collection, winters in the large storage facility where temperatures stay at about 32°F and three fans constantly circulate the air. All the trees are sprayed on entry and again on a warm January day, with a combination of the fungicide benomyl and the insecticide Malathion. About 100 additional trees are "boarded" for the winter, each carefully tagged for identification. Some owners want their trees worked on during the winter to enhance their shapes, all such work is described and recorded in Rosade's Bonsai Log.

When March comes, after the Flower Show, Rosade chooses a miserable, rainy day to begin acclimating the trees to active growth conditions outdoors. The hardiest evergreens come out first, then the deciduous trees, and finally, those that flower. If a cold night is predicted, those most vulnerable are moved back into the wintering house.

This process involves an incredible amount of lifting. When asked about the weight of a large potted tree like the Texas elm, Rosade answers that there are one-, two-, and four-man trees. For these large potted specimens, Chase now has a wonderful aid. It's a surprise gift from Fred Ballard. As a Christmas present some years ago, his daughter, also named Ernesta, found an ad in a catalog for a wheeled hydraulic lift that can hoist up to 400 pounds. Her father was delighted with the gift and used the cart for many years, until finally giving it to the bonsai expert. For Rosade, it will handle those "four-man carries" and will propel him and his love of bonsai, teaching, and people well into the next century. ❖

You can contact Chase Rosade at:
Rosade Bonsai Studio, 6912 Ely Road,
New Hope, PA 18938-9675,
(215) 862-5925,
fax (215) 862-0619,
email: chase@rosadebonsai.com

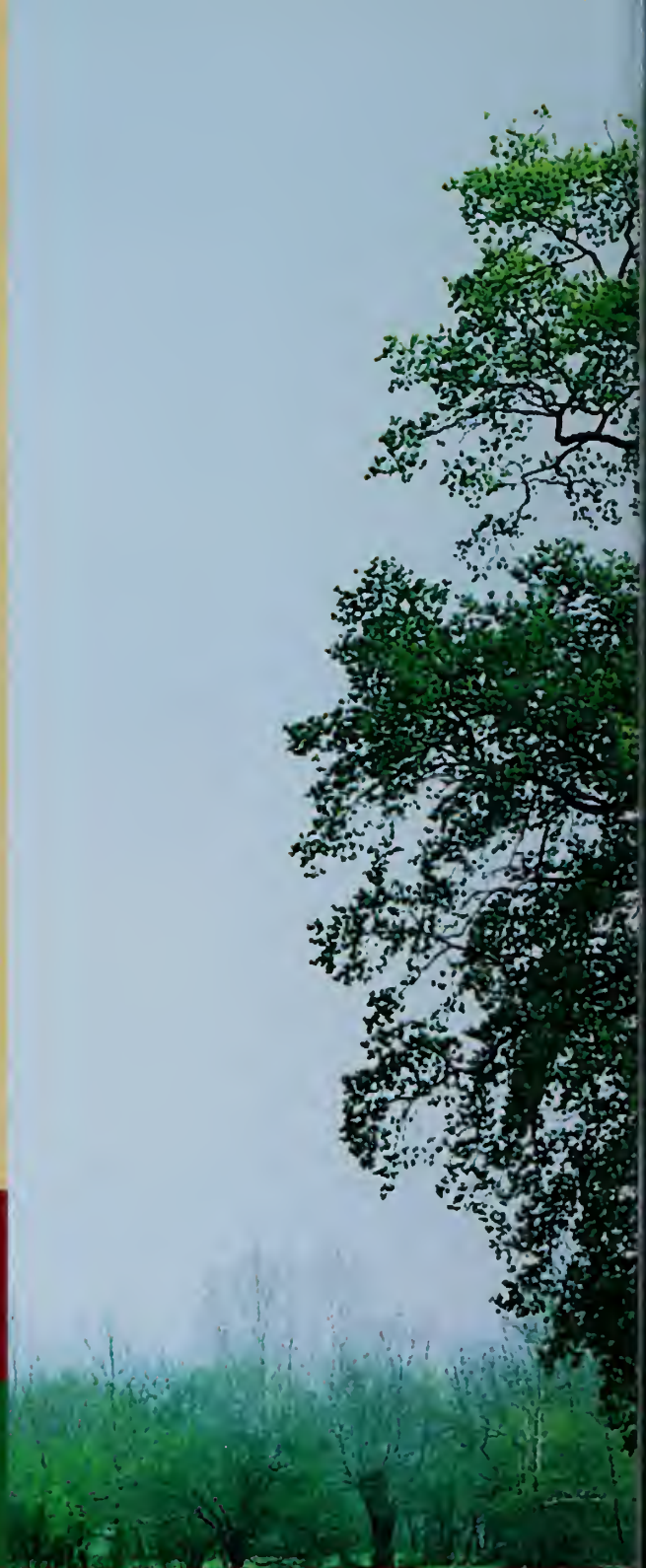
by Linda Yang

My shoes are squishing in mud, while raindrops snake down my neck. Huddled over his oak seedlings, M. Nigel Wright—owner, chief propagator, and artist-in-residence at Windrose Nursery—is oblivious to the elements. "Look at this," he commands in that voice peculiar to a proud parent. "It's virtually indestructible—a black-jack oak from the Pine Barrens—and 'Gothic' is the best description of the black, twisted branches it'll have some day."

From Small Packages...

COME MIGHTY OAKS!

A Rainy Day Visit to Windrose Nursery





Top: The leaves of Ogletharpe oak (*Quercus oglethorpensis*), which hails from Ogletharpe County, Georgia. It is a medium-sized tree with a mature canopy height of 25 feet. **Bottom:** A close-up for the post oak (*Quercus stellata*), which features a dense, rounded crown and a height of 40-50 feet. Post oak prefers dry, sandy soil and is native from the outer tip of Long Island, New York down to Texas.



Fog and drizzle have virtually obliterated the bucolic Pennsylvania countryside not to mention the rural roads leading to Windrose Nursery at the outskirts of a village called Pen Argyl. Yet despite a challenging 98-mile pilgrimage from my Manhattan townhouse garden, I have succeeded in finding this six-year-old national mail-order business nestled among the farms eight miles west of the Delaware Water Gap. I was determined to meet its founder, someone who'd been described to me as a man obsessed—one whose passion for his work gives credence to the observation of the eminent Duke University plantsman, J.C. Ralston, who once

noted, "Horticulture is a lifestyle, not a business." Certainly, Wright, 33, is a man who must have his hands in the soil. Only in his case, that soil must be one that brings forth mighty oaks from little acorns. I'm not speaking metaphorically here. Mighty oaks are what he's after. And as his wife and business partner, Lisa, patiently holds an umbrella over my head in a vain effort to keep me dry, he continues the litany of species he's nurturing. Spread out before me, literally by the hundreds, are baby oaks. They're neatly arrayed in the original metal Rube-Goldberg trays he's devised for them.

Here is every stage of development, from "almost recognizable if barely" germinated acorns, to mostly unidentifiable wands of foliage-bedecked seedlings. Many, he explains, are "the rarely grown kinds." Of course. Yet rarely grown or otherwise, all obviously owe their leafy little existence to his huge love. "I'm a staunch environmentalist and concerned about the world's breakneck pace of unrelenting destruction and race towards sameness in the landscape," he explains softly, as Lisa and I move from one set of trays to another. "Our suburban scene is a monoculture—not just the food, cars and buildings, but also the surrounding nature. The same boring stuff is offered by every landscaper. And so we have many of our native species being replaced by fast growing, short-lived 'ornamentals,' like cherry trees. Meanwhile, our venerable, long-lasting oaks are being forgotten."

The impassioned sermon continues as he hands me yet another memento for what had become my instant oak-leaf collection. I was already clutching a large, jagged pear-shaped leaf from the daimio oak (*Quercus dentata*), a tiny oval one from evergreen ubame oak (*Q.*

First You Get an Acorn

So you'd like to grow your own mighty oak? They really do grow from acorns, which are the oak tree's "fruit," and contain the seed of life. Acorns develop from the oak flowers that appear with the leaves in spring. Male and female flowers exist on the same tree, and the wind takes care of pollination. The time needed from flowering to acorn production varies with the species. The white oaks, for example (which include *Quercus alba* and *Q. bicolor*) produce both flower and acorn the same year. The red oaks (like *Q. rubra*, *Q. palustris*) typically take two years to go from flower to acorn. In either case, there's no need to climb a tree because acorns do eventually fall. Then it's up to you to get them before the squirrels do.

Acorns from species like the Northern red oaks then need a cold period (called *stratification*) to inspire germination. Nigel Wright does this by placing them in sand for about three months in a greenhouse set to 40°F. You can use a sealed

plastic bag in the fridge and keep it there all winter. Acorns from species like the white oaks do not need to be stratified and can be planted directly in a soil-less mix in a pot on a windowsill. Either sand, or a blend of peat, perlite, and pine bark is a good sterile medium.

In either case, the acorn should be buried sideways, at a depth of about one time its diameter, and the soil should be kept barely moist, not soggy, at all times. With some luck, germination should occur the following spring.

Windrose Nursery, 1093 Mill Road,
Pen Argyl, PA 18072,
(610) 588-1037, fax (610) 599-0968,
email: windrose@epix.net,
web site: www.windrosenursery.com.

Visits are by appointment only and the nursery is closed Mondays and Tuesdays. A mail-order catalogue is \$3. For information on the International Oak Society, send a stamped, self-addressed envelope to PO Box 310, Pen Argyl, PA 18072.

increased the nursery's visibility by helping to found the International Oak Society, and spent many an hour proselytizing at garden groups around the country. Business picked up. This year over 7,000 catalogs, each over 150 pages long, have been printed for spring offerings. The list includes 42 species and varieties of oak, over 100 of holly, 60 of hydrangea, and over 90 of conifer.

Lacking formal training as a nurseryman (his college studies were strictly in art), and not being a nursery owner's son (his seven acres occupy a corner of his father's elegant country homestead), his on-the-job training has included some nasty knocks. The worse he admits to occurred when he misjudged some freshly propagated plants' tolerance for winter temperatures in a new but unheated poly-greenhouse. "We had built the roof high, so the heat rose. Then we set the young cuttings on a bench instead of the floor. What they really needed was the stable winter temperature afforded by proximity with the soil and maybe a lower roof. Anyway, we lost about 80% of that batch."

"Most people would say it takes a case of terminal insanity to be a nurseryman," he admits, when I press him to ruminate on what he thinks it means to enter this field. But, he adds quickly, "If you have a knack for growing, and get a charge from seeing something develop from a seedling, well, you just can't stop." Apparently this is true even when a typical day is a minimum of 12 hours or more, depending on the season. "Usually, I'm in the nursery all day. Then, at home, it's late into the night on our paperwork," he confesses. "People do this out of their love for plants," he adds with evident emotion. "And in my case, it's a certain kind of plant that I feel I must grow."

On the long ride back home across New Jersey, I couldn't help musing over a management principle I'd heard about some months ago. It asserted that people must satisfy their basic survival needs first; then they can move on to less tangible, more spiritual desires. I guess M. Nigel Wright is one of those lucky souls who has succeeded in getting his dictum backwards. ♦

Linda Yang, author of *The City & Town Gardener* (Random House) and a graduate of the University of Pennsylvania, is a Philadelphia Flower Show judge.

phillyreoides), and a variegated white and green leaf from an English oak (*Q. robur*). "I do grow hard-to-find-species of other kinds of trees and shrubs here," he goes on, waving a wet arm in the direction of his carefully designed demonstration gardens dubbed Catalpa House Arboretum—a place where neat, mulched paths edged with logs surround the likes of hollies, hydrangeas, and viburnums. "But my favorites are

"Oak trees are a certain kind of plant I feel I must grow."
—Nigel Watson

oaks," he continues. "To me, there's something quite magical, even poetic, about the way they grow, the silhouette of their trunk and limbs, and the form of the many kinds of leaves and acorns."

Historically, too, oaks are important, he explains. Traditions range from the

spiked clubs ancient warriors made from oak tree roots ("Just one battle between Greeks and Persians could wipe out an entire grove," quips Nigel) to the English navy ships, which were all fashioned of oak ("That's why there are no forests left in Britain," he adds).

Young as he is, Nigel knows he cannot hope to live long enough to see many of his cherished seedlings in their mature form. But no matter. He is focused on his mission to think globally and act locally, which translates into producing, selling, and then mail order-shipping the small pots that will enable gardeners to think about planting different things in their own backyards. "Replacing what's being lost is important," declares this tall, blond young man, who is determined to convert the garden world's masses to oak-mania.

The first nursery catalog that he and Lisa created appeared in 1993 and netted a grand sales total of less than \$3,000. Undeterred, they placed advertisements in assorted garden journals,

And Now For A Really Dangerous Hobby...

GARDEN

by Art Wolk

The pulse pounds, the stomach churns, and the eyes bulge for those brave people who spend their weekends jet skiing, car racing, or downhill skiing. More sedate people can't understand what drives others to even consider taking up such dangerous hobbies. They think, "Why don't those crazy wackos stay around home and find a calm, safe, and serene hobby like gardening?"

What the naysayers don't realize is that although "home is where the heart is," it's also where danger lies lurking. Think about it: aside from your car, where have most of your accidents occurred? Unless your name is Gerald Ford, it's right at home. And of all the dangers lurking around the household, it doesn't take a rocket scientist to figure out that the most dangerous one is, *yup*, you guessed it—gardening.

Tell me if I'm wrong, but do any of the following sound familiar: poison ivy, poison sumac, bees, wasps, spiders, insecticides, herbicides,

fungicides, tall ladders, lawn mowers, mulchers, power saws, rototillers, axes, pitchforks, and knives?

Although these sound for all the world like the material in the haversacks of World War I dough-

boys, they are actually only a partial list of the dangerous flora, fauna, tools, and chemicals with which an average gardener comes into contact daily. Sound ridiculous? Read on (and watch out for the barbed wire).

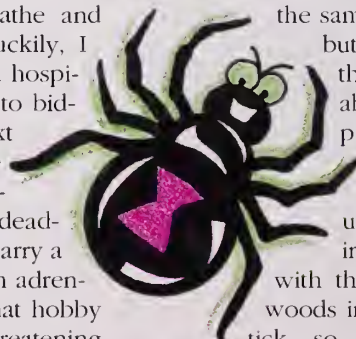
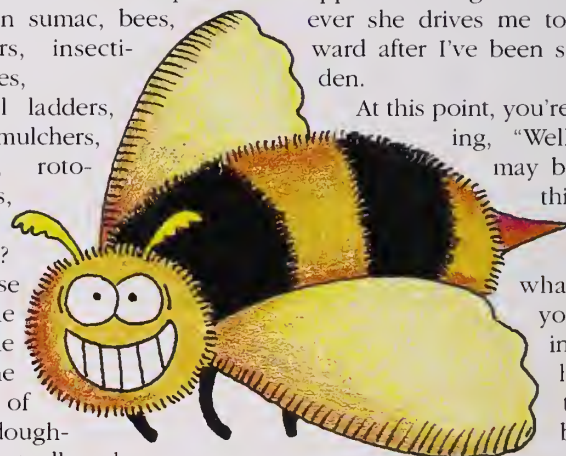
About 25 years ago, I was working in my garden when I was stung on the tip of my little finger by a bee. Within 10 minutes, I could hardly breathe and was losing consciousness. Luckily, I was around the corner from a hospital, where I came very close to bidding farewell to life. The next day, the chief resident told me that if I had arrived five minutes later, I would have been dead-on-arrival. So now, I have to carry a hypodermic syringe filled with adrenaline wherever I go. And, what hobby have I chosen? Why, life-threatening gardening of course! I promised my wife Arlene that if she married me,

she'd never be bored. But I think she'd appreciate a big dose of "boring" whenever she drives me to the emergency ward after I've been stung in the garden.

At this point, you're probably thinking, "Well, garden bugs may be dangerous for this guy, but not for me." And, all I can say is, what closet have you been hiding in? Wherever you live in the US, there are probably disease-carrying ticks waiting to dine on your

blood. And, since the mid-1980s, the Northeast Coastal Region has become infested with the deer tick that carries Lyme disease—an insidious ailment that can cause malaise at best and severe arthritis at worst. It would be bad enough if the offending critter was the same size as a dog tick, but it's actually about three-times smaller, about the size of a pinhead. Oh, *great*.

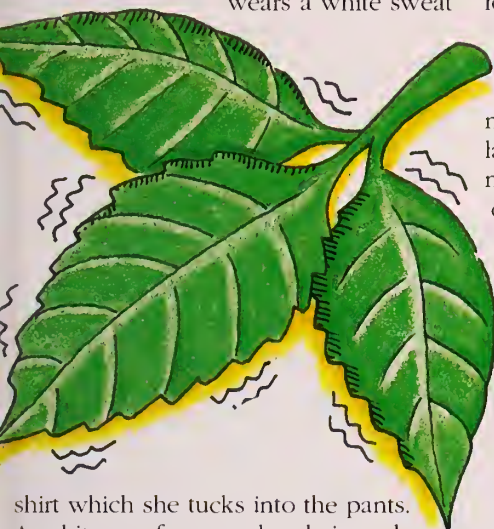
Still, one of my coworkers has figured out an interesting method of dealing with this tick. She lives in woods infested with the tiny tick, so she dons a rather unique gardening outfit when she dares to garden in her backyard. On her feet



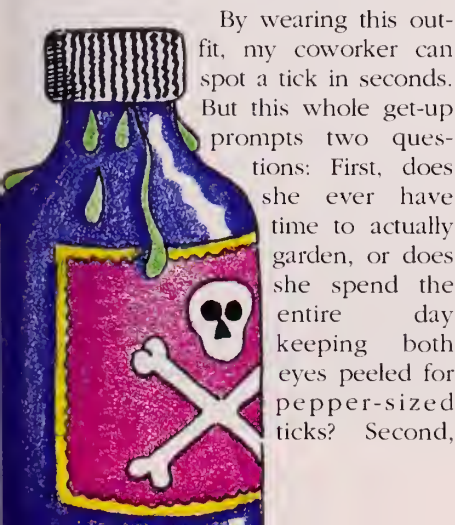
"Do the dangerous jobs when you're alert and the mindless jobs when you're tired."

NING!

are white tennis shoes worn with white socks into which she tucks white sweat pants. Of course, she wears a white sweat



shirt which she tucks into the pants. A white scarf covers her hair and a white garden hat covers the scarf. Finally, white garden gloves finish off this tick-induced fashion statement.



By wearing this outfit, my coworker can spot a tick in seconds. But this whole get-up prompts two questions: First, does she ever have time to actually garden, or does she spend the entire day keeping both eyes peeled for pepper-sized ticks? Second,

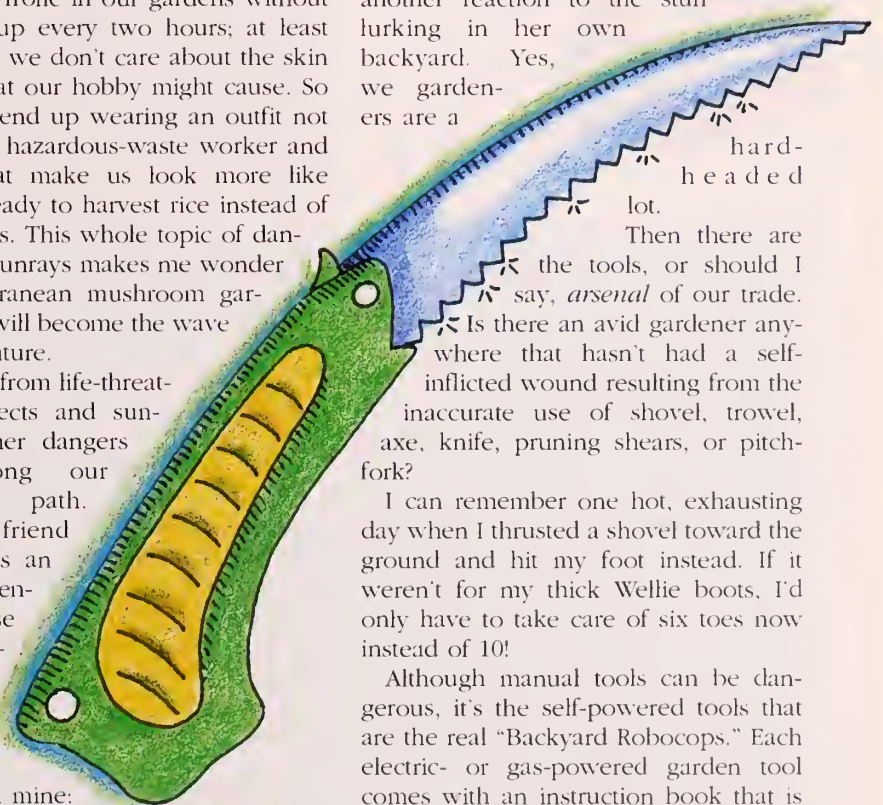
how does she stand the glare reflected by this outfit? Perhaps she needs not only sunglasses, but also a sunblock lotion of about SPF1000 when she gardens.

And talking about sunblock, scientists now tell us gardeners that we can no longer frolic in our gardens without lathering up every two hours; at least not unless we don't care about the skin cancer that our hobby might cause. So now we end up wearing an outfit not unlike a hazardous-waste worker and hats that make us look more like we're ready to harvest rice instead of tomatoes. This whole topic of dangerous sunrays makes me wonder if subterranean mushroom gardening will become the wave of the future.

Aside from life-threatening insects and sunshine, other dangers lurk along our primrose path.

Another friend of mine is an avid gardener whose garden-related allergy takes a different form from mine: poison ivy. Now I know you're thinking that virtually everyone is allergic to poison ivy sap, but the lady in question redefines the limits of this particular sensitivity. The

worst I ever saw her was when she rode her car past a field where poison ivy was being cut. Within a few hours she broke out into red welts all over and eventually missed about a week of work. Naturally, she headed right outside as soon as she recovered and had another reaction to the stuff lurking in her own backyard. Yes, we gardeners are a



hard-headed lot. Then there are the tools, or should I say, *arsenal* of our trade. Is there an avid gardener anywhere that hasn't had a self-inflicted wound resulting from the inaccurate use of shovel, trowel, axe, knife, pruning shears, or pitchfork?

I can remember one hot, exhausting day when I thrust a shovel toward the ground and hit my foot instead. If it weren't for my thick Wellie boots, I'd only have to take care of six toes now instead of 10!

Although manual tools can be dangerous, it's the self-powered tools that are the real "Backyard Robocops." Each electric- or gas-powered garden tool comes with an instruction book that is complicated at best and inaccurate at worst. And let's face it—when you're a weekend gardener with limited time, are you really going to take the six hours needed to read these terrible

ART'S 10 TIPS FOR GARDENING SAFETY



All kidding aside, garden safety really is important to me. So here are my 10 tips for surviving forays into the backyard:

- Do the dangerous jobs when you're alert and the mindless jobs when you're tired. A good rule to follow is: Work with power tools first (and do read the manual), non-power tools second, and your hands last. I do all my deadheading of flowers last, so my only mistake is to remove a few good flowers, not a few good fingers.

- Look before you lean. Last year, I bent over to examine a few zinnias and leaned right into a support stake, impaling myself in the cheek. One inch higher and I would have had to do without binocular vision.

- Use leather or plastic gloves when working with roses. Forget about sheepskin or cotton gloves. They don't last and they certainly don't stop a rose thorn from penetrating your epidermis. I either use gloves with plastic-coated fingers or ugly, but very effective, leather working gloves.

- Don't use a power mower while wearing canvas sneakers. Remember, accidents do happen and you'd much rather lose a bit of leather from your shoes or rubber from your rubber boots than toes from your feet.

- Tuck your pants into your socks. If the idea of this embarrasses you, then it's time for you to talk to a few of the thousands of people who have contracted Lyme Disease. It's really nasty. If, after hearing the morbid details, you still can't tuck pants into your socks, then use Wellie or other rubber boots and tuck your pants inside them.

- Use garden tools the way they were intended. In other words, don't use a trowel when a hammer is called for. I was once crazy enough to try to unseat a frozen pot of bulbs from my

cold frame by using a shovel as if it were a crowbar. The handle broke and I went flying.

- Use poisonous chemicals only as a last resort. Does every leaf in your garden really have to be pristine? If you're using so many poisons that you wouldn't want a child to touch your plants, what do you think the poisons are doing to you? I figure it's not so bad if bugs and disease only affect 15% to 20% of my garden's foliage and flowers.

- If you do have to use poisons, then make sure you read, understand, and follow every last word on the label. Use these chemicals only on days without wind, and wear protective clothing, and a respirator or breathing filter. I'm an organic gardener for everything except my roses. When I do have to spray, I don a respirator and look like the monster from the movie *The Fly*. When I'm finished, I immediately change clothes and take a shower.

- If you use electric-powered garden tools, get ground-fault receptacles for your outlets. These "trip" when you accidentally make a mistake, like getting the power tool wet. Instead of getting an electric shock, the electricity is interrupted, and you simply reset a button on the ground fault to start things up again. (After the tool is dried off, of course.)

- If you're allergic to stinging insects, carry injectable adrenaline with you from March through November. Anaphylactic shock is a killer that can happen in less than a minute after being stung. I was extremely lucky to live through my first episode. By all means, consider getting desensitized by an allergist. I've done so, and didn't have any reaction the last time I was stung...but I still carry injectable adrenaline. The bottom line is this: You want to stay alive, so you can experience as many growing seasons as possible.

tomes? Of course not!

So off you go with your new power saw, power trimmer, power mower, or power edger, all of which are capable of removing one or more of your digits. I could describe each worst-case scenario, but perhaps it's best that I don't go into the gory possibilities. Suffice it to say that I wish I could tell you that none of my friends have lost a body part using these tools, but I can't.

So the next time you prepare to go into your backyard to plant a few petunias, perhaps you'd better think twice. After all, there must be a safer way to spend your free time.

Skydiving anyone? ♦

Art Wolk writes and lectures about a variety of garden topics. He regularly risks life and limb gardening in his backyard in Voorhees, New Jersey.

Creative Containers

continued from page 7

Low-maintenance filler plants for your containers include lantana, cuphea, coleus, plectranthus, and ivies (to avoid whitefly on the lantana, keep it outdoors). All will thrive in full to partial sun—the middle three will tolerate shade and the ivies will do well almost anywhere. None of the five require much in the way of horticultural heroics. Just feed and water. Occasional pinching and cutting back (or “coaching,” as I refer to it) is required to keep them from clobbering their neighbors. The ivies, *Hedera helix* cultivars, are the easiest and most versatile of the group. They come in almost any hue of green, from blue to chartreuse, and also in grays, silvers, and variegated. Ivies will be green from early spring through early winter and will frequently survive mild winters in pots.

So for some great year-round containers, think conifers, large durable pots, hardy herbaceous perennials, evergreen ivies, and colorful tropicals and annuals to spice up the summer look. Once you consider height, framework, fillers, and focal points, you’ll have the basic recipe for some dynamic and lasting potted gardens. ♦

Specializing in indoor and outdoor garden design, focusing on perennials, unusual annuals, tropicals, and archids, Michael Bowell is the proprietor of “Create A Scene” Gallery on Kimberton Road in Kimberton, PA, (610) 933-2289. (PHS members receive a 10% discount on all purchases when presenting their membership cards.)

For more info on a bath container and tropical gardens, you can sign up for a tour of Michael’s lush greenhouse on Wednesday, April 7th or attend a container-gardening workshop at Meadowbrook Farm on Wednesday, April 28th. Call staffer Sally Kutyla at (215) 988-8775 for reservations.

Dutch Wonderlands

continued from page 15

well with the vitality and lightness of the tall banks of perennials and grasses, all moving in the wind and changing in character throughout the season. Shrubs, being more static in character, do not figure much except as the occasional evergreen anchor amongst the lighter border perennials.

Oudolf turned to growing his own plants for very practical reasons, when he found he could not obtain the range of the naturalistic perennials necessary for the required effect of his designs. As Oudolf says, his chosen plants should have “good structure, good texture, and be good in death.” These requirements

have led to a distinctive selection of perennials with forms of spikes, cones, balls, or flat tiers. Flower color is often distinctive rather than garish, sometimes subtle and not necessarily subdued. Again, the key word is “balance.”

Is The Dutch New Wave In Your Future?

While this Dutch style of surreal, eccentric gardening isn’t for everyone, we can certainly learn some lessons from these beautiful, even startling gardens. One is to unleash the creative side of our garden psyches and try out radically new approaches to plants and bedding layouts—surely the matrix approach to interspersing plants is different from the tried-and-true concept of planting in drifts. The other idea is think about native plants and, more importantly, fresh ways to assimilate them into our garden spaces. But most of all, these gardens help us break out of the traditions of European design and see compelling ways to re-invent our own yards. Now that’s a true Dutch treat. ♦

Alisan Evans is a lecturer at Reaseheath College in England, landscape designer, and the host of several gardening TV shows. She was interviewed in the November/December issue of *Green Scene*. Her email address is: alisane@reaseheath.ac.uk

An Invitation to Plant Societies
SEND US YOUR PLANS FOR 2000

We will publish information about one major plant sale and one major event for each plant society from March 1, 2000 through December 2000. Send or FAX (215) 988-8810 the information to Erin Fournier (*Green Scene*, PHS, 100 N. 20th St., 5th floor, Phila., PA 19103-1495.) **Deadline: Nov. 30, 1999.** Please use the following format.

Event #1 — Major Event

Event #2 — Plant Sale

Name of Event		
Dates		
Time		
Location		
(full address)		
Fee, if any		
Contact person		
Address		
Phone Number		

HIGH SOCIETY

PLANT SOCIETIES' SPECIAL MEETINGS AND SALES 1999

by Erin Fournier

Arboreta/Environmental Education Facilities

BRANDYWINE RIVER MUSEUM

Wildflower Native Plant & Seed Sale

May 8-9, 9:30am-4:30pm
Museum Courtyard
Rte. 1 & Rte. 100
Chadds Ford, PA
No fee

Contact:

Brandywine River Museum
Rte. 1 & Rte. 100
Chadds Ford, PA 19317
(610) 388-2700

CHURCHVILLE NATURE CENTER

Wildflower Plant Sale

May 1-2, 10am-5pm
Churchville Nature Center
501 Churchville Lane
Churchville, PA

Contact:

Churchville Nature Center
501 Churchville Lane
Churchville, PA 18966
(215) 357-4005

CLEVELAND BOTANICAL GARDEN

Cleveland Botanical Garden will debut their new children's garden in June 1999. The new Hershey Children's Garden is an interactive environment and teaching facility for kids. It features: vegetable gardens, a water garden, a treehouse, a bird blind, and many other delightful treasures for children to touch and indulge their senses. Make sure you mark your calendar for these upcoming events; you don't want to miss a tour of the new garden. Bring the whole family.

Preview Benefit

For the Hershey Children's Garden
Friday, June 25, Time TBA

To Join or Request

More Information Please
Contact:

Members' Opening

of the Hershey's Children's Garden
Sunday, June 27, Time TBA
Come for refreshments and a tour

Cleveland Botanical Garden

11030 East Boulevard
Cleveland, OH 44106
(216) 721-1600
fax: (216) 721-2056

Public Opening

of the Hershey's Children's Garden
Monday, June 28, Time TBA

If you can't wait until June...
Attend the Open House at
CBG's Urban Learning
Garden at Dunham Tavern
Museum, Saturday,
May 15, Time TBA

CYLBURN ARBORETUM ASSOCIATION, INC.

Cylburn Market Day

May 8, 8am-2pm
Cylburn Arboretum
4915 Greenspring Avenue
Baltimore, MD
\$2 Voluntary Parking Fee

Exotic and Native Plant Sale

September 11, 8am-2pm
Cylburn Arboretum
4915 Greenspring Avenue
Baltimore, MD
\$2 Voluntary Parking Fee

Contact:

Cylburn Arboretum
4915 Greenspring Avenue
Baltimore, MD 21209
(410) 361-2217

DELAWARE CENTER FOR HORTICULTURE

Rare Plant Auction

April 30, 6:30-10:30pm
Conservatory at Longwood
Gardens, Rte. 1
Kennett Square, PA
Tickets: \$135, \$175, \$250

City Country Garden Tour

June 26, 10am-2pm
Throughout Wilmington,
DE area
\$5 members
\$25 non-members

Contact:

Delaware Center for
Horticulture
1810 N. Dupont Street
Wilmington, DE 19806
(302) 658-6262

DELAWARE NATURE SOCIETY

Native Plant Sale

May 1, 9am-5pm
May 2, 10-3
Ashland Nature Center
Brackenville & Barley
Mills Road
Hockessin, DE

35th Annual Meeting

April 7, 6pm
Ashland Nature Center
Brackenville & Barley
Mills Road
Hockessin, DE

Contact:

Delaware Nature Society
PO Box 700
Hockessin, DE 19707
302-239-2334
www.dca.net/naturesociety

FRELINGHUYSEN ARBORETUM

11th Annual Harvest Show

September 17,
12:30-8pm
September 18-19,
11am-5pm
Haggerty Education Center
Frelinghuysen Arboretum
53 E. Hanover Avenue
Morris Township, NJ
Free Admission

Plant Sale

September 17-19,
11am-5pm
Haggerty Education Center
Frelinghuysen Arboretum
Free Admission
*Sponsored by the NJ
Committee of the Garden
Club of America

Contact:

Frelinghuysen
Arboretum
53 E. Hanover Avenue
Morris Township, NJ 07960
(973) 326-7600

FRIENDS OF THE FRELINGHUYSEN ARBORETUM

Distinctive Annual Plant Sale

May 1, 9am-5pm
Frelinghuysen Arboretum
53 E. Hanover Avenue
Morris Township, NJ

Contact:

Frelinghuysen Arboretum
PO Box 1295
Morris Township, NJ 07962
(973) 326-7600

HENRY FOUNDATION FOR BOTANICAL RESEARCH

Spring Plant Sale of Rare, Unusual and Hard-to-Find Plants

May 1, 10am-1pm, Open to the Public
Members Preview, April 29, 10am-3pm
Member's Day, April 30, 10am-3pm
Henry Foundation
801 Stony Lane, Gladwyne, PA

Contact:

Henry Foundation
801 Stony Lane
Gladwyne, PA 19035
(610) 525-2037
Fax: (610) 525-4024
henryfoundation@netreach.net

HISTORIC BARTRAM'S GARDEN

Bartram's 300 Living History Festival

May 22-23, 10am-5pm
Historic Bartram's Garden
54th & Lindbergh
Boulevard
Philadelphia, PA

Annual Native Plant Sale

May 1, 10am-4pm
Historic Bartram's Garden
54th & Lindbergh
Boulevard
Philadelphia, PA

Contact:

Historic Bartram's Garden
54th Street & Lindbergh Blvd.
Philadelphia, PA 19143
(215) 729-5281

HORTICULTURAL ALLIANCE, THE HAMPTONS

Garden Fair Preview Party May 14, 6-8pm Bridgehampton Hist. Soc. Montauk Hwy & Corwith St. Bridgehampton, NY \$25/person	Plant Sale May 15, 9am-1pm Bridgehampton Hist. Soc. Montauk Hwy & Corwith St. Bridgehampton, NY	Contact: James B. Jeffrey Bridgehampton Comm. House PO Box 202 Bridgehampton, NY 11932 (516) 537-2223
--	--	---

IRVINE NATURAL SCIENCE CENTER

Annual Native Plant Seminar August 28, 9:30am-1pm Irvine Natural Science Center (located 1 mile North of Baltimore Beltway, Exit 22) Fee for Seminar \$50 members	Native Plant Sale August 28, 9am-3pm Irvine Natural Science Center Stevenson, MD Sale open to the public-free	Contact: Irvine Natural Science Center 8400 Greenspring Avenue Stevenson, MD 21153 410-484-2413
---	--	--

MORRIS ARBORETUM OF THE UNIVERSITY OF PENNSYLVANIA

Plant Sale May 8-9, 10am-4pm In front of Visitor's Center Morris Arboretum 100 Northwestern Avenue Chestnut Hill, PA Free with Arboretum Admission	Arbor Day April 25, 1-4pm Morris Arboretum 100 Northwestern Avenue Chestnut Hill, PA Free with Arboretum Admission Family Festival celebrating trees	Contact: Morris Arboretum 9414 Meadowbrook Avenue Philadelphia, PA 19118 (215) 247-5777
---	---	--

PITTSBURGH CIVIC GARDEN CENTER, WESTERN PENNSYLVANIA HORTICULTURAL SOCIETY

May Market May 21-23 Time TBA The Pittsburgh Civic Garden Center 1059 Shady Avenue Pittsburgh, PA Free Admission	The 15th Annual Great Garden Auction May 7, 6pm The Pittsburgh Civic Garden Center 1059 Shady Avenue Pittsburgh, PA Fee TBA	Contact: The Pittsburgh Civic Garden Center 1059 Shady Avenue Pittsburgh, PA 15232 (412) 441-4442 Fax: (412) 665-2368
--	---	---

SCOTT ARBORETUM OF SWARTHMORE COLLEGE

Arbor Day Celebration April 24, 10am-2pm Scott Arboretum 500 College Avenue Swarthmore, PA	Plant Sale Sept. 17, 4pm-7pm, Members Only Day Sept. 18, 9am-2pm, Open to Public Dupont Playing Field Swarthmore College Swarthmore, PA	Contact: Scott Arboretum 500 College Avenue Swarthmore, PA 19081 (610) 328-8025
---	---	--

TYLER ARBORETUM

Arbor Day Plant Sale April 24, 10am-3pm Tyler Arboretum 515 Painter Road Media, PA Free Admission	Pumpkin Days-Fall Festival October 16-17, 10am-5pm Tyler Arboretum 515 Painter Road Media, PA \$3 Adults, \$1 Children (3-15 yrs), under 3 yrs. free, Tyler Members Free	Contact: Tyler Arboretum 515 Painter Road Media, PA 19063 (610) 566-9134
---	--	---

UNIVERSITY OF DELAWARE BOTANIC GARDENS

Plant Sale Slide Preview March 17, 7-9pm Fischer Greenhouse Agriculture Campus University of Delaware Newark, DE	Ag Day Plant Sale April 24, 9am-4pm Fischer Greenhouse Agriculture Campus University of Delaware Newark, DE	Contact: Dept. of Plant & Soil Sciences, University of Delaware Newark, DE 19717 (302) 831-2531
--	---	--

WASHINGTON CROSSING HISTORIC PARK GARDENERS

Open House & Plant Sale May 15, 10am-4pm Raindate: May 16 Memorial Building 112 River Road Washington Crossing, PA Heirloom plant seeds, antique roses	Contact: Washington Crossing Historic Park PO Box 103 Washington Crossing, PA 18977-0103 (215) 493-4076
---	---

African Violets

AFRICAN VIOLET SOCIETY OF AMERICA, INC.

National African Violet Convention & Show April 8-10 Adam's Mark Hotel Houston, TX Registration fee Free admission to public on April 10, 1999 Hundreds of plants on exhibit & in competition For individual or commercial	Contact: Anne Tinari 2325 Valley Road Huntingdon Valley, PA 19006 (215) 947-0144 fax (215) 947-2163
--	---

AFRICAN VIOLET CLUB OF MORRIS COUNTY

African Violet Annual Show and Sale April 10, 1:30-5pm April 11, 10:00am-4pm Haggerty Education Center Frelinghuysen Arboretum Morris Township, NJ Free Admission	Contact: Nancy Strong Frelinghuysen Arboretum 53 E. Hanover Avenue Morris Township, NJ 07960 (973) 326-7600
--	---

TRI-STATE AFRICAN VIOLET COUNCIL

37th Annual Show & Sale Nov. 6, 1-4pm Nov. 7, 10am-4pm Haggerty Education Center, Frelinghuysen Arboretum Morris Township, NJ Free Admission	Contact: Nancy Strong Frelinghuysen Arboretum 53 E. Hanover Avenue Morris Township, NJ 07960 (973)-326-7600
---	---

Azalea

AZALEA SOCIETY OF AMERICA

1999 ASA National Meeting April 1-4, 1999 Mobile, AL Must be a member to attend \$25 Membership fee * Quarterly Journal-The Azalean	Contact: Azalea Society of America PO Box 34536 West Bethesda, MD 20827-0536
---	---

Bonsai

GREAT SWAMP BONSAI SOCIETY

Annual Exhibit & Demonstration

June 5, 10am-3pm
Haggerty Education Center
Frelinghuysen Arboretum
Morris Township, NJ
Free Admission

Contact:

Nancy Strong
Frelinghuysen Arboretum
53 E. Hanover Avenue
Morris Township, NJ 07960
(973) 326-7600

Cacti

PHILADELPHIA CACTUS AND SUCCULENT SOCIETY

Plant Sale

At the Flower &
Garden Festival
May 1-2, 10am-5pm
Peddler's Village
Rt. 202 & 263
Lahaska, PA
Free Admission

Meetings

2nd or 3rd Sunday (TBA),
1pm
September through June
Horticulture Center
West Fairmount Park
Philadelphia, PA

Contact:

Rita B. Hojnowski
517 Cecelia Drive
Blackwood, NJ
08012-3808
(609) 227-0599

Chrysanthemum

NEW JERSEY STATE CHRYSANTHEMUM SOCIETY

Show, Educational Exhibit & Sale

October 9, 2-6pm
October 10, 1-5pm
Haggerty Education Center-
Frelinghuysen Arboretum
Morris Township, NJ
Free Admission

Contact:

Nancy Strong
Frelinghuysen Arboretum
53 E. Hanover Avenue
Morris Township, NJ 07960
(973) 326-7600

Conifer

AMERICAN CONIFER SOCIETY

National Convention

July 8-11, 8am-10pm
Hoyt Arboretum
Portland, OR
Fee TBA

Northeastern Region Meeting

TBA

Contact:

Maud Henne
PO Box 360
Keswick, VA 22947
(804) 984-3660

Daffodils

DELAWARE VALLEY DAFFODIL SOCIETY

Daffodil Show at Longwood Gardens

April 17, 1-5pm
April 18, 10am-5pm
Longwood Gardens
Kennett Square, PA
Longwood Admission Cost

Plant Sale

September 26, 2-4pm
Jenkins Arboretum
631 Berwyn Baptist Road
Devon, PA

Contact:

Anne M. Howe
7 Surrey Lane
Downingtown, PA
19335-1507
(610) 458-5291

NEW JERSEY DAFFODIL SOCIETY

24th Annual Daffodil Show

April 16, 1-4pm
April 17, 10am-4pm
Haggerty Education Center
Frelinghuysen Arboretum
53 E. Hanover Avenue
Morristown, NJ

Contact:

Shirley Cameron
231 Davison Place
Englewood, NJ 07631
(201) 569-9257

Dahlias

GREATER PHILADELPHIA DAHLIA SOCIETY

Annual Dahlia Show

September 25-26, 11am
Longwood Gardens
Kennett Square, PA
Longwood Admission

Plant & Root Sale

May 21, 7:30pm
Zachary's Restaurant/
Media Inn
Baltimore Pike &
Providence Road
Media, PA

Contact:

Steve Thomas
566 Sugartown Road
Malvern, PA 19355
(610) 644-4581

Daylilies

DELAWARE VALLEY DAYLILY SOCIETY

Daylily Show

July 10, 1-5pm
Paoli Presbyterian Church
225 South Valley Road
Paoli, PA

Daylily Sale & Auction

August 28, 9am
August 28, 12:30 Auction
Good Samaritan Church
Paoli Pike & Route 30
Paoli, PA

Contact:

Cathy Tomlinson
788 N. Reeds Road
Downingtown, PA 19335
(610) 458-0177

Delphiniums

THE DELPHINIUM SOCIETY

****Looking for New Active Members**
(please, call for more information)

Contact:

James B. Jeffrey
30 The Circle
East Hampton, NY 11937
(516) 324-5369

Ferns

DELAWARE VALLEY FERN & WILDFLOWER SOCIETY

Fern and Wildflower Field Trips

April-September TBA

Annual Meetings

May 1, 10am
Nov 13, 10am
Location TBA

Contact:

Tom Tomer
121 Garden Road
Oreland, PA 19075
215-887-3683
tdtomer@juno.com



Glaxinas & Gesneriads

AMERICAN GLOXINIA & GESNERIAD SOCIETY, FRELINGHUYSEN ARBORETUM

Annual Show & Plant Sale

October 3, 10am-4pm
Haggerty Education Center
Frelinghuysen Arboretum
53 E. Hanover Avenue
Morris Township, NJ
Free Admission

Contact:

Quentin Schlieder
PO Box 1472
Morristown, NJ 07962
(973) 326-7600

AMERICAN GLOXINIA & GESNERIAD SOCIETY, LIBERTY BELL CHAPTER

Propagation Workshops & Speakers

September-May,
the 3rd Tuesday, 7:30

Monthly Meetings

3rd Tuesday, September-May, 7:30pm
Members' homes, TBA

Spring & Fall Plant Sale

TBA, 7:30
Location TBA

Contact:

Laura Shannon
8845 Norwood Avenue
Philadelphia, PA 19118
(215) 247-8527

Hardy & Native Plants

HARDY PLANT SOCIETY, MID-ATLANTIC GROUP

"March Into Spring III" Symposium & Plant Sale

March 27, 9am-3pm
Pre-Reg. Required
Contact: Martha Mock
17 E. Abington Avenue
Philadelphia, PA 19118
(215) 242-6581

Plant Sale

August 28, 12-2pm,
open to public
Frazer Mennonite Church
65 Maple Linden Lane
Malvern, PA 19355

Contact:

Carol McConomy
315 Keithwood Road
Wynnewood, PA 19096

MARYLAND NATIVE PLANT SOCIETY

Native Plant Seminar & Plant Sale

Seminar: September 25, 8am-3pm
Plant Sale: September 25, 8am-3pm
Harford Community College
401 Thomas Run Road
Bel Air, MD

\$30 member/ \$40 non-member

* plant sale is free and open to the public

Contact:

Maryland Native Plant
Society, Inc
PO Box 4877
Silver Spring, MD 20914-
4877
(410) 838-7950

Herbs

HERB SOCIETY OF AMERICA, DELAWARE VALLEY UNIT

Plant Sale

May 8, 10am-4pm
Prallsville Mill, Rte. 29
Stockton, NJ

Rose Symposium

March 20, 9am-3pm
All Saint's Church
Princeton, NJ
Please call to
register for
symposium

Meetings

Day Meetings:
3rd Wednesday, 10am
Eve Meetings: 3rd
Wednesday, 7pm
Location TBA

Contact:

Joan Noveske
6278 Groveland Road
Pipersville, PA
18947
(215) 297-5348

HERB SOCIETY OF AMERICA, PENNSYLVANIA HEARTLAND UNIT

Herbal Delights Symposium

June 28-29, All Day
Albright College
Reading, PA
Fee TBA

Contact:

Darlene Henning
173 Deysher Road
Fleetwood, PA 19522
(610) 987-6184

HERB SOCIETY OF AMERICA, PHILADELPHIA UNIT

60th Annual Herb Sale

May 13, 10am-2pm
Historic Yellow Springs Institute
Art School Road
Chester Springs, PA

Contact:

Jill Cathers
(610) 983-3124

NORTHERN NEW JERSEY UNIT, HERB SOCIETY OF AMERICA

Annual Plant Sale

May 8, 10am-2pm
Delbarton School
Morristown, NJ

Contact:

Donna Knoell
(908) 735-5731

Iris

THE GARDEN STATE IRIS SOCIETY, REGION 19

Iris Exhibition

May 15, 12-5pm,
Open to public
Deptford Mall
Deptford, NJ

Plant Sale

July 24, 10am-1pm
Deptford Mall
Deptford, NJ

Contact:

Raymond Rogers
503 Lee Avenue
North Brunswick, NJ 08902
* Irises priced between \$1-5 (732) 249-9478

THE GARDEN STATE IRIS SOCIETY

Iris Society Early Show

May 8, 1-5pm
Haggerty Education Center
Frelinghuysen Arboretum
Morristown, NJ
(late blooming Iris)

Late Blooming Iris Sale

June 19, 1-5pm or
July 25, 10am-1pm
Haggerty Education Center
Frelinghuysen Arboretum
Morristown, NJ

Contact:

Nancy Strong
Frelinghuysen Arboretum
53 E. Hanover Ave.
Morristown, NJ 07960
(973)-326-7600

Lilies

MID-ATLANTIC LILY SOCIETY

Annual Lily Show

June 26-27, 10am-5pm
Longwood Gardens
Kennett Square, PA

Annual Bulb Sale & Auction

October 24, 12-3pm
Jenkins Arboretum
Devon, PA

Contact:

Jerry Sellers
35 West Phil-Elena Street
Philadelphia, PA 19119
(215) 849-1928

Orchids

DELAWARE VALLEY ORCHID COUNCIL

11th Annual Speakers Forum

April 10, 8:30am-4pm
Travelodge Hotel
Mt. Laurel, NJ
\$25.00 (incl. lunch)
Speakers: Satesh Pradham,
Francisco Mirando, Robert Hamilton
Topics: Orchids of the Himalayas,
Brazilian Orchids, Odontoglossum Hybrids

Contact:

Lois Duffin
7411 Boyer Street
Phila, PA 19119
(215) 248-3626
Fax: (215) 248-0303

GREATER PHILADELPHIA ORCHID SOCIETY

Orchid Auction

Preview
September 23
Auction 7:30pm
Merion Friends
Activity Center
615 Montgomery Avenue
Narberth, PA

Monthly Meetings

4th Thursday, Jan-Oct
3rd Thursday, Nov-Dec
8pm
Merion Friends
Activity Center
615 Montgomery Avenue
Narberth, PA

Contact:

Lois Duffin
7411 Boyer Street
Philadelphia, PA 19119
(215) 248-3626
Fax: (215) 248-0303

SOUTHEASTERN PA ORCHID SOCIETY

1999 Orchid Show

February 4-7, Mall Hours
King of Prussia Mall, Court
King of Prussia, PA

Meeting

2nd Wednesday,
Sept-June, 7pm
Freedom Foundation
Route 23
Valley Forge, PA

Contact:

Deborah Robinson
2604 Horseshoe Trail
Chester Springs, PA 19425
(610) 827-7445
(please leave message)

SOUTH JERSEY ORCHID SOCIETY

Orchid Auction

November 15, 1pm
Wenonah United
Methodist Church
Willow Street
Wenonah, NJ

Monthly Meeting

3rd Sunday, 1pm
Year round
Wenonah United
Methodist Church
Willow Street
Wenonah, NJ

Contact:

Barbara Inglessis
Wenonah United Methodist
Church
Willow Street
Wenonah, NJ 08090
(609) 722-0393

Perennials

PERENNIAL PLANT ASSOCIATION

Perennial Plant Symposium & Annual Meeting

July 26-31, All day
Radisson Hotel
Lansing, MI
Fee TBA

Contact:

Dr. Steven Still
3383 Schirtzinger Road
Hilliard, OH 43026
(614) 771-8431

PERENNIAL PLANT CONFERENCE

Perennial Plant Conference 1999

October 12, All Day
Scott Arboretum
500 College Avenue
Swarthmore, PA 19081

Contact:

PHS Membership Dept.
100 N 20th Street
Philadelphia, PA 19103
(215) 988-8876

Rhododendron

AMERICAN RHODODENDRON SOCIETY, VALLEY FORGE CHAPTER

Truss Flower Show

May 9, 1-5pm
Longwood Gardens
Kennett Square, PA
Longwood Admission Fee

Plant Sales

May 1, 9am-3pm
May 2, 11am-3pm
Jenkins Arboretum
631 Berwyn Baptist Road
Devon, PA

Contact:

W. Robert Stamper
6828 Ridge Road
Zionsville, PA 18092
(610) 967-2977

Rock Garden

NORTH AMERICAN ROCK GARDEN SOCIETY, DELAWARE VALLEY CHAPTER

Spring Plant Sale

June 12, 10am
Location TBA
Members Only

Annual Meeting/ Luncheon

December 4, 11am
Location TBA
Dan Hinkley, Speaker

Contact:

Ann Rosenberg
5 Westview Road
Bryn Mawr, PA
19010-3716
(610) 525-8683

Rose

DEL-CHESTER ROSE SOCIETY

38th Annual Rose Show

June 12
(Roses entered
6am-10am)
Open to Public 1-6pm
Terrace Restaurant,
Longwood Gardens,
Kenett Square, PA
Longwood Admission
Fee
No fees for exhibitors

Pruning Demonstration

April 3, 10am
Rain Date: April 10,
10am
Memorial Rose Garden
Saint Maximilian
Kolbe Church
15 E. Pleasant Grove
Road
West Chester, PA

Meetings

4th Monday, 7:30pm
March, April,
May, Sept, Oct, Nov
Del. Val.
Christian Church
535 N. Old
Middletown Road
Lima, PA

Contact:

Pat Pitkin
923 Springwood Dr.
West Chester, PA
19382
(610) 692-4076

PHILADELPHIA ROSE SOCIETY

53rd Annual Rose Show

June 6
(Roses entered 7am-
10:30am)
Open to Public, 1-5pm
Widener Education Center
Morris Arboretum
Chestnut Hill, PA
Admission \$3.00
Free to exhibitors

Rose Pruning Demonstration

March 27, 1-3pm
Rose Garden
Morris Arboretum
Chestnut Hill, PA
Admission \$3.00
*Raindate April 3

Contact:

Pat Pitkin
923 Springwood Drive
West Chester, PA 19382
(610) 692-4076

WEST JERSEY ROSE SOCIETY

Rose Show

June 5
(Entries 7-10:30am)
Open to Public 1:30-8 pm
Echelon Mall
Voorhees, NJ
Free Admission

Monthly Meeting

1st Wednesday,
(except January & July)
Voorhees Community
Center
White Horse &
Haddonfield
Berlin Road
Voorhees, NJ

Contact:

John Conrad
311 Pleasant Valley Avenue
Moorestown, NJ
08057-2609
(609) 235-3162

For Future Listings

Green Scene publishes a list of area plant society meetings and sales annually in the March issue of *Green Scene*. List one major meeting and one plant sale only. **DEADLINE Nov. 30, 1999.** Please follow format used above. Write to: Erin Fournier, PHS, 100 N 20th Street, 5th floor, Philadelphia, PA 19103-1495.

GREEN SCENE



Become the gardener
you've always wanted to be.

scour our region looking for the best
gardeners, horticulturists, and experts to
write for us. That's why *Green Scene* is
the perfect gardening magazine for the
serious gardener. It's filled with **local**
information and **ingenious ideas** you
can use in your own backyard, as well as
warm, personal stories from real
gardeners like you.

is the best deal in town!

How many other garden magazines can
you get for under \$17 a year?

Please Send To:
Green Scene, PHS
P.O. Box 7780.1839
Philadelphia, PA 19182-1642

**ONLY \$16.95 FOR 6 ISSUES OR
SAVE 10% OFF THE COVER PRICE
WITH A TWO-YEAR
SUBSCRIPTION FOR \$32.95**

ES. Sign me up for 6 issues of
Green Scene for \$16.95 or 12 issues
(two years) for \$32.95



1 year ☐ 2 years

NAME _____

ADDRESS _____

CITY/STATE _____

ZIP _____

CHECK ENCLOSED ☐  

CARD# _____

SIGNATURE _____

EXP. DATE _____

Crafts

Rare Antique Flower Prints
17th and 18th Century
Hand Colored and Very Decorative

Nesta Parry
8862 Towanda Street, Phila., Pa 19118
Hours by Appointment
(215) 247-3925

Education/Travel

GARDEN STUDY TOUR
"Gardens and Villas of the Italian Lakes"
From **VILLA D'ESTE** on **LAKE COMO** to
ISOLA BELLA on **LAKE MAGGIORE**
**ELEVEN DAYS TO SEE THE MOST
BEAUTIFUL GARDENS IN THE WORLD**
For information, call Steven Alex Zalany
Phone/fax (440) 871-8330

LONGWOOD GARDENS PROFESSIONAL GARDENER TRAINING PROGRAM

Tuition-free, two year course of study at
the world's premier horticultural display
garden prepares students for careers in
horticulture. Students receive hands-on
gardening experience combined with practi-
cal classroom instruction. Longwood's
learning/living community environment
includes 1,050 acres of gardens, conserva-
tories, and natural areas as well as free
housing and a stipend.

Contact: Student Programs, Longwood
Gardens
PO Box 501, Kennett Square, PA 19348
(610) 388-1000 ext. 524
www.longwoodgardens.org
*Longwood is committed to equal
educational opportunities.*

Events

Valley Forge Chapter
American Rhododendron Society
Plant Sale

Saturday, May 1: 9AM to 3PM
Sunday, May 2: 11AM to 3PM
Jenkins Arboretum

Berwyn Baptist Road, Devon PA
Info: 610/687-2289 (Chapter Member)
or 610/647-8870 (Jenkins)

Unusual Rhododendrons, Azaleas, Conifers
Perennial—Many native plants

FESTIVAL OF THE ARTS The Second Annual Roxborough Festival of the Arts

Fine Arts, Crafts, Quality Artists, Music &
Dance Performances, Children's Craft Tent,
Food Court

Gorgas Park, Ridge Avenue, Roxborough
May 22-23

For more information contact:
Sandy Yannatell (215) 482-7283



Garden Shops

COME VISIT

BEECHTREE ANTIQUES
Garden Inspired "Gift Shop"
antiques & new birdhouses, vases, statu-
ary, etc. Historic 1818 Property with
Perennial Garden
For Info. & Directions Call (717) 687-6881

MEADOWBROOK FARM

For The Best Things In Gardening.

Choose from an ever-expanding variety of
annuals, perennials, tropicals, blooming native
and woody plants. You are sure to find some-
thing special. Our sales room is stocked with
unique garden-related gifts, fountains, statuary
and colorful combination baskets. Tours for
horticultural groups offered April-October, call
for details. Visit us soon and often and become
excited about plants!

MEADOWBROOK FARM
1633 Washington Lane
Meadowbrook, PA 19046
Mon-Sat 10-5
(215) 887-5900

Michael Bowell's Flora Design Gallery
is now

CREATE A SCENE GALLERY

Treasures for the Home & Garden
Fine Crafts, Jewelry, Unique Gifts, **ORCHIDS**
Seasonal Annuals, Perennials and Container
Gardens

10% Discount To All PHS Members with Membership Card

Monday - Saturday: 10:00 - 5:30
Sunday: 12:00 - 4:00

Kimberton Road in the Village of Kimberton
(Just East of Kimberton Inn)

•Discover our Gallery
•Delight in our Whimsy and Design
Let us help you create a scene

Garden Furniture

Hill Co. - Outdoor Furniture Specialists
An outstanding selection of outdoor furniture
with distinctive designs in aluminum,
wrought iron, teak, and all-weather wicker.
Wind chimes, statuary and fountains galore!
8615 Germantown Ave.
Chestnut Hill (215) 247-7600

Garden Ornaments

Elizabeth Schumacher's GARDEN ACCENTS

Thousands of antique and
contemporary garden ornaments.

Come see. You'll be amazed!

Open Tues-Sat 10 to 5
or by appointment

Call (610)825-5525 for information.
4 Union Hill Rd., W. Conshohocken, PA

Garden Structures

HANDCRAFTED IRON GARDEN STRUCTURES

Arbors, Trellises, & Gates
in the tradition of elegance,
beauty and permanence.

Full Color Catalog \$3
The Painted Garden, Inc.
304 Edge Hill Road
Glenside, PA 19038
(215) 884-7378

Classifieds

HERITAGE STONE & MARBLE

We are an installation and restoration company who emphasizes long lasting quality with outstanding craftsmanship. FLAGSTONE, BRICK-patios and walkways, COBBLESTONE-edging and paving, STONE walls, RETAINING walls, MARBLE, GRANITE-floors, walls, countertops. (215) 393-8985 Upper Gwynedd, Pa.

Greenhouses

GREENHOUSE CONSTRUCTION

Sales and Service

Janco, Lord & Burnham and more.
Call Robert J. LaRouche at
Glass Enclosures Unlimited
(610) 687-2444

Help Wanted

CAREER OPPORTUNITY: Interior/Exterior Plantscaper and Home Accessories Department Manager Sandy Hollow Herb Company in Wilmington, Delaware is seeking an enthusiastic individual with retail experience, skill in growing and using herbs, the ability to create harmonious and beautiful small interior/exterior gardens, strong presentation and sales skills and experience in managing a merchandising budget. Supervisory experience a plus. We are looking for a mature individual with a strong work ethic, excellent communication and teamwork skills who displays a commitment to the success of our business. Interested persons should mail or fax a resume, three business references and salary requirements to the attention of Kathleen MacKenzie, Managing Director, 1715 Delaware Ave., Wilmington, DE 19806. Fax: (302) 654-2911



Landscape Design

Are you seeking to develop an innovative and exciting garden or perhaps searching for a way to maintain an existing garden?

- Container Plantings
- Butterfly Gardens
- Perennial Borders
- Water Gardens
- Shrubs and trees
- Native Species
- Annuals
- Unusual Plants

Fine Garden Creations is a local garden design, installation and maintenance company with extensive horticultural experience in the Delaware Valley. Our trained and experienced professional staff have national and international experience. We are small enough to provide the personal touch and large enough to get the job done.

Fine Garden Creations

P.O. Box 445

Swarthmore, PA 19081-0445

Phone: 610 328-0985 Fax: 610 328-4850

LINDA CORSON
LANDSCAPE DESIGN

- Consulting
- Plans
- Supervision

Registered Landscape Architect

Member ASLA 215-247-5619

David Brothers Landscape Services

Bean Road Nursery

Landscape Architects, Builders
and Nurserymen

Providing the Fine Art of Garden
Construction and Landscape Restoration

(215) 247-2992 (610) 584-1550 (610) 525-3232

GARDEN DESIGN - Design and installation of specialty gardens including perennial borders, herb, kitchen and English cottage gardens. **CAROL MANICONE** (215)348-4830.

AVANT GARDENS

Landscape design, maintenance and construction
Over twenty years of experience

Joseph Slane, Landscape Architect

Specializing in residential projects

For free consultation or free brochure

Call (215) 634-6332 or (610) 566-1579

A Garden is for All Seasons

Natural Landscapes with
appreciation for Native Plants.

Stone work Lighting

Perennial Woodland and Water Gardens

DESIGN RENOVATION CONSULTATION

ANDREW WELSH & Associates

Skippack Village

610-584-5300

BRING HOME CREATIVITY, PRIVACY, AND SPIRITUALITY

Warren D. Lewis

Quality Landscaping, Gardening &
Decorating

Garden Consultations/Site Management

•Benefits •Fundraising •Parties

Last Minute Emergencies

Nursery By Appointment

16 Years Experience

•Center City •Suburbs •Shore Properties

610-688-7030 610-202-0536(cell)

John E. Schneider, RLA

Registered Landscape Architect

• Church Gardens

• Historic Properties

• Residential Landscapes

• Consultations

Blue Bell, PA

(215) 646-4479

Cape May, NJ

(610) 688-7031

FIORILLO BUILDERS

Design & Build

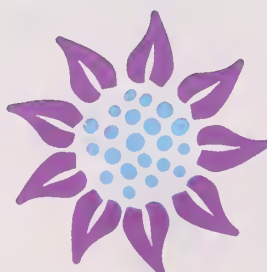
• Decks • Bridges • Arbors

• Flagstone • Stone Walls

• Doors • Windows

• Complete Restorations

(610) 584-8873 (215) 248-5040



RECOGNIZED EXCELLENCE IN DESIGN AND CONTRACTING

Beautiful homes and gardens are the expression of imaginative and functional design concepts, not merely good intentions. Our award-winning designers and professional craftsmen, specialists in all phases of landscape construction and planting, collaborate closely with you during each phase of the design/build process. A leader in the successful design and management of large residential landscape projects in the Delaware Valley, Robert Montgomery Landscapes, Inc. assures that your property's fullest potential is realized. "Blending Horticulture & Architecture To Enhance Your Lifestyle"

ROBERT MONTGOMERY LANDSCAPES, INC.

545 East Uwchlan Avenue

Chester Springs, PA 19425

(610) 594-1810

THE GREEN TEAM

ASSURANCE OF FINE RESIDENTIAL GARDENS

• Perennial bed design

• Plant selection, purchase & installation

• Year-round maintenance

Vicki Fox

(215) 482-1058

Bill Hengst

(215) 438-9438



Lighting

A CONSUMER GUIDE TO LOW VOLTAGE OUTDOOR LIGHTING

is available without charge by contacting
LANDSCAPE LIGHTING 800.569.9985
or visit our website www.sitelights.com

Mail Order

DR. MARTIN POLE LIMA BEAN SEED

For order form write Fern Hill Farm,
P.O. Box 185, Clarksboro, NJ 08020

NATIVE PLANTS! Create wildlife habitat with plants from Georgia Wildlife Federation's *WingSong* catalog. Shop online at www.gwf.org/sales/plant.htm or call (770) 929-3350 for plant list.

MAIL-ORDER NATIVES "The" source for collectors! Unique plants at great prices. Conifers, trees, shrubs, vines, grasses, groundcovers, perennials, and native azaleas. P.O. Box 9366, Lee, FL 32059 Catalog: \$2.00
Web site w/photos:<http://www.mindspring.com/~plants/natives.catalogue.html>



Mulch

PINE NEEDLE MULCH FROM THE SOUTH SUPERIOR TO SHREDDED BARK

- Less work to apply
- More nutritious to plants
- Better weed control
- Longer lasting
- Competitively priced

CALL AND LEAVE ADDRESS FOR FREE
SAMPLE 610-593-7333
WE SELL WHOLESALE AND RETAIL

Nurseries

UNUSUAL PLANTS

HYDRANGEAS over 50 species and cultivars. Many other rare & unusual trees, shrubs and vines. Sales east of the Rockies only. Catalog \$3. Wilkerson Mill Gardens, 9595-G Wilkerson Mill Road, Palmetto, GA 30268. www.wilkersonmill.com

HOW TO ACHIEVE A GOLD MEDAL GARDEN

Start with high performance plants from Mostardi's Nursery. We feature an extensive selection of award winners from the PHS Gold Medal Award program, in addition to our inventory of exceptional quality plants & garden accessories, including:

- Foliage & Flowering Houseplants
- An in depth selection of Perennials, Annuals & Roses
- Trees, Shrubs, Aquatics & Grasses
- Garden Accents & Planting Supplies

MOSTARDI'S NURSERY
4033 West Chester Pike
Newtown Square, PA 19073
(610)356-8035
We are open year round

AFRICAN VIOLETS

Over 100 varieties. Catalog \$1.00.
Greenhouses open daily & Sunday afternoon.
TINARI GREENHOUSES, 2325 Valley Road,
Huntingdon Valley, PA 19006 (215) 947-0144

RARE & UNUSUAL PLANTS

- Specimen plants • Pond plants • Bonsai
- Orchids • Hardy cacti • Tropicals
- Sculptured trees and shrubs • Perennials
- Unique Flower and gift shop.

MUTSCHLERS' FLORIST & RARE PLANTS
1-800-242-9438

10 miles west of Pottstown, on Rte 422 at
Pineland Rd., Birdsboro, Pa.

Cryptomeria japonica 'Yoshino' -PHS Gold Medal Winner

Triple Oaks Nursery and Florist
2359 Delsea Drive-PO Box 385
Franklinville, NJ 08322
609-694-4272

30 minutes from Center City Philadelphia. Take Walt Whitman or Ben Franklin Bridge to Route 42 South, Take Route 55 South until Exit 43, Left off ramp, Right on Delsea Drive (Route 47 South)

• HOSTA •

Over 100 Varieties, Call for List.
Michael's Country Nursery, 160
Tuckerton Rd. Medford, NJ (609) 983-6512

Publications

THE JOURNAL OF JAPANESE GARDENING

6 issues/year, \$35
Published by ROTH Tei-en
P.O. Box 159, Dept. H-3, Orefield, PA 18069

RARE & PREVIOUSLY OWNED BOOKS ON HORTICULTURE & BOTANICAL PRINTS - Bought and Sold

Polly Goldstein c/o **The Antique Collection**
161 W. Lancaster Avenue, Wayne, PA 19087
Shop: (610) 902-0600
Office: (610) 436-9796
E-mail: GrannyPol@aol.com

Back Issues, Articles & the 25 Year Index of *Green Scene* Available

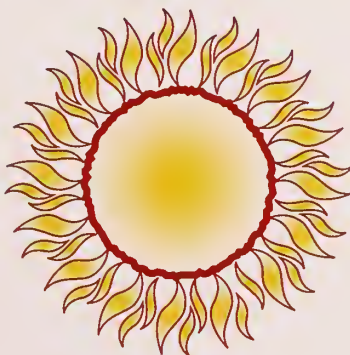
Send your favorite issue to a fellow gardener or file it away for a future project.

- Back issues available for \$3.00 + 2.00 shipping (if available).
- Photocopy your favorite article \$ 1.00 per page + 2.00 shipping.
- The 25 Year *Green Scene* index, a reference treasure spanning Sept. 1972 to July 1997, organized by subject, title and author, \$15 plus \$4.95.

Send all requests to:

PHS - Attn. *Green Scene*,
100 N. 20th Street, 5th floor,
Phila., PA 19103-1495.

In a rush call (215) 988-8769 or fax (215) 988-8810



Restaurants

GRACIE'S 21ST CENTURY CAFE

Fresh, Natural Gourmet Dining
with just a hint of decadence
Dinners Wed. - Sat.
MANATAWNY ROAD, PINE FORGE, PA 19548
Directions, reservations,
& an unforgettable evening: (610) 323-4004

Restoration

REED'S WOODS, INC. QUALITY WORK AT A FAIR PRICE

Custom Builder
Restorations, Remodeling
Greenhouses
Springhouse Restorations
Decks, Carpentry & Landscape Structures
Call for Free Estimate
Jamie Reed
2125 Bodine Road
Malvern, PA 19355
(610) 827-9663

BUILDING RESTORATION

Complete service in all phases of restoration
Old homes, barns, spring houses
Cedar and tin roofs
Stucco removal/stone repointing
Interior painting, refinishing of floors
MARK BESTERMAN
(610) 582-9785

Tree Service

BRIAN J. TEMME TREE SERVICE

- Quality Tree Care
 - Pruning, Trimming, and Removals
 - Fertilization, Disease and Insect Control
 - Cabling and Stump Removal
- (215) 572-5665 or (215) 657-0555

TREE TRANSFERS, INC.

Large Tree Transplanting and Sales
Machine and Specialized Hand Digging
Dealers and Locators of Large Horticultural
Specimens
Mature Screening and Shade Trees
Assessing and Renovating Mature Collection
and Estate Gardens
Plant Material Purchased
(215) 635-2310

Water Gardening

Aquascapes Unlimited

"The most complete wholesale source for native herbaceous wetland and ornamental aquatic perennials." \$100 Minimum.
Services include earth pond management, design, installation and consultation
For info call (215) 766-8151 Pipersville PA

Quality Koi Company, Inc.

322 N. Broad Street
Philadelphia, PA 19102-1015
(215) 988-9723
Philadelphia's newest and most innovative
pond store. Everything for the koi and pond
enthusiast. Visit our store.



Charming topiary birds spill out onto the lawn at Priona, creating a festive, playful atmosphere. See our story on Dutch naturalistic gardening on page 12.



GREEN scene

THE PENNSYLVANIA HORTICULTURAL SOCIETY

MAY/JUNE 1999 • \$3.00



The Edible Garden

Worldly Vegetables • Lemon Herbs
Growing Quince • Eggplant in a Pot
Fruit in the Flower Garden

C O N T E N T S

4. Gardening In The Sand

Gretchen Coyle points out a few of her favorite seaside plants, all guaranteed to thrive in the windy, rugged shore climate. Surf's up!

6. Up On The Roof

Adam Levine takes us up to the enchanting rooftop garden of Michelle Murphy, a West Philadelphia artist. Her garden goes well beyond the norm, however, evoking a lush, almost tropical aura...three stories above street level.



THE EDIBLE GARDEN

10. A World Of Heirloom Vegetables

Lauri A. Brunton introduces us to Amy Goldman, the New York state gardener whose exotic vegetables dazzled all at last year's Philadelphia Harvest Show. Learn her horticultural secrets and discover sources for starting your own global garden.

14. In Love With Lemon Herbs

Self-professed "lemon-herb junkie" Ronny Kosempel tells us of her passion for "all plants lemony," from thymes to mints to verbenas. Before you know it, you'll be a lemon-herb fiend, too.

18. Fruit In The Garden?

Scott Appell tells us that fruit does belong in your flower garden and rightly so. The fruit of many plants can be quite decorative, especially when planted alongside your flowers to create new color combinations and textures.

22. Eggplant Every Night

Jane G. Pepper reveals the eggplant obsession of her "Gardening Partner," as well as gives useful tips for growing them in a container.

26. The Elusive Quince

Bea Weidner re-introduces us to this ancient fruit, whose place in history can be traced back to the days of mythological gods. She also explains its lore, growing culture, and even includes a few recipes for enjoying this marvelous fruit today.

30. Calling All Volunteers!

Judy Mathe Foley heralds the heroics of garden volunteers in our public spaces. From a historic medical garden to city parks to suburban train stations, here are tales of local volunteers who are building community spirit and rejuvenating run-down neighborhoods all over the region.

33. Classified Ads



GREENscene

Editor
Pete Prown

Associate Editor
Pamela Vu

Publications Assistant
Erin Fournier

Art Design
Baxendell Graphics

Publications Committee
Kathryn S. Andersen
Scott D. Appell
Walter G. Chandoha
Stephanie Cohen
Adam Levine
Patricia McLaughlin
Marban Sparkman
Jackie Reardon
Wilbur Zimmerman

Printer
ALCOM Printing Group, Inc.



THE PENNSYLVANIA HORTICULTURAL SOCIETY

100 N. 20th St.
Philadelphia, PA 19103-1495
(215) 988-8800

Chair
Ann L. Reed

President
Jane G. Pepper

Executive Vice President
J. Blaine Bonham, Jr.

PHS Membership Information
Linda Davis (215) 988-8776

Classified Ads and Subscription Services
Erin Fournier (215) 988-8769
efournie@pennhort.org

Horticultural Hotline
(215) 988-8777, Monday through Friday,
9:30 to 12 [closed in December]

Web Site
www.libertynet.org/phs

GREEN SCENE (USPS 955580), Volume 27, No. 5, is published bi-monthly (January, March, May, July, September, November) by The Pennsylvania Horticultural Society, a non-profit member organization at 100 N. 20th St., Philadelphia, PA 19103-1495. Subscription: \$16.95. Single Copy: \$3.00 (plus \$2.00 shipping). Second-class postage paid at Philadelphia, PA 19103. **POSTMASTER:** Send address change to GREEN SCENE, 100 N. 20th St., Philadelphia, PA 19103.

© Pennsylvania Horticultural Society, 1999

GREEN SCENE subscriptions are part of the membership benefits for:

Cleveland Botanical Garden, Ohio
Cox Arboretum, Dayton, Ohio
Frelinghuysen Arboretum, Morristown, NJ
Horticultural Society of Maryland, Baltimore
Horticultural Society of New York
Phipps Conservatory, Inc., Pittsburgh, PA
Staten Island Botanical Garden, Inc., New York



Zero hour is fast approaching. It's the beginning of May and you are primed for another season in the garden. If you're like most garden zealots, you're also about to mount a full-scale assault on your favorite nursery and fill up the back seat of your car (and probably the trunk, too) with perennials, annuals, and vegetable seedlings, not to mention all the tools, containers, gloves, kneepads, and fertilizer you somehow couldn't resist picking up. But wait a second—before you get lost in the frenzied labor of springtime gardening, have you really thought out your gardening plans for the year? At this exciting moment, it's all too easy to get swept away by the tide of garden fever. Believe me, I've done that several times.

My own Achilles' heel is tall, spiky plants. If it grows over 2' tall, I'll buy it, whether it fits into my relatively small garden or not (I think the applicable personality trait here is "compulsive"). Lilies, cleome, columbine, foxglove, iris,

or *Delphinium* 'Black Knight' into my perennial bed, ladle in compost, mulch it, and marvel at its stately blue hues throughout early June. Two months later, I then marvel at how the Zone 6 summer sun has scorched my delphinium into a few dead stalks protruding up from the earth. Some people never learn.

The larger lesson here, of course, is to benefit from last year's garden errors and not repeat them. As a memory aid for just this purpose, I keep a garden journal, where I jot down random thoughts, want lists, bloom times, and planting schemes, as well as glue in the occasional photograph of a particularly nice flower or leaf. Sometime in late 1997, I violently scribbled on one page, "No red...more white!" I wanted to get some control of the color palette in my garden and the only way to achieve this was to send myself a flaming message in the journal. And for once, I actually heeded my own advice.

During the ensuing summer of 1998, my garden was perhaps its most chromatically pleasing yet. While there was plenty of color—I leaned heavily on pinks, blues, and purples—but broke it up with lots of white blossoms and interesting foliage of silver and variegated green. I found a local nursery that had a grand array of sedums and thymes [*Stephens' Garden Creations on Route 352 in Gradyville, (610) 358-3008*], and happily sited these tiny creepers everywhere as edgings. The artemisias I had planted the previous year—'Powis Castle' and 'Silver Mound'—also took off and gave the garden a new degree of silvery charm. I tried to rein in the hot yellows and reds sharply, with the exception of one brilliant crimson dianthus, which provided a thrilling focal point. Maggie, my neighbor down the lane, had put one in her cottage garden the previous year and it was a knockout. So, as any resourceful gardener would, I purloined her creative inspiration and duplicated the effect in my garden.

Now, as I ready the garden for this year, I will once again try to rein in my addiction for tall plants and strive for even more overall balance. I think I've finally convinced myself that delphiniums won't ever do well in my garden, but then again, I make no promises. Still, if the '98 garden was any indication, I'm beginning to learn from my past mistakes and am

finally composing the kind of planting scheme I've always wanted: full, lush, and surreal,

encompassing both a pleasing color range and scale that's reasonable for a garden of my size. In that light, planting a few more 3'-high plants won't hurt. But why I planted a 6'-tall *Boltonia asteroides* 'Pink Beauty' in there a few years ago is simply beyond me. Good grief.

Pete Prown
greenscene@pennhort.org

Who Spiked the Garden?

astilbe, campanula, hemerocallis, kniphofia, aconitum, penstemon, lupine, and many other giants have taken up air space in my garden over the years. One year, lofty pink cleome—much of it re-seeded from the previous year—ran completely amok in the Oriental lily patch. By mid-August, it looked like I was growing the horticultural basketball team. In comparison, the dwarf snapdragons I had placed in front of them looked like a minor-league farm team.

I try to convince myself every spring that I won't automatically buy up every spiky plant I see, though more often than not, I can't resist. Take delphiniums, for example. Our climate doesn't really love delphiniums, at least not in my garden, where "benign neglect" is the order of the day. But lo and behold, I'll often drop a skyscraping *Delphinium* 'Blue Bird'

"Ooh, there's nothing but sand around here," a city friend grimaces as she gazes out across our property onto the bayside beach. Here on Long Beach Island on the New Jersey shore, we oceanside gardeners have learned to cope with excessive salt, high winds, and occasional flooding. We have also found plants that will survive in this formidable environment. These are rugged types that even flourish without fertilizer or rich soil—some even *benefit* from the salt spray, ever present in the air (it also acts as an anti-fungal agent and is even known to deter bugs). So do I have sand in my shoes? You bet I do.



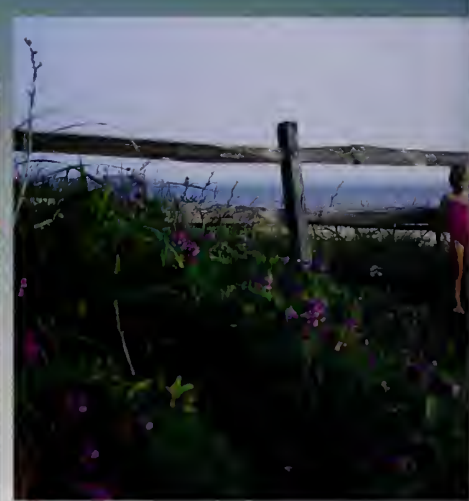
RUGOSA ROSES

Rugosa roses (*Rosa rugosa*) need no introduction. They thrive along the shore, blooming profusely and perfuming the salty air through the summer months and produce large, red-orange hips in the fall. A dense shrub with very prickly stems and dark green leaves, it can reach 3-8' high. They prefer full sun and tolerate salt spray, wind, and sandy, poor shore soils (Zanes 2-9). Abundant colorful varieties are available, including var. *alba*, var. *rubra*, and var. *rasea*. Rugosas spread with new shoots through sand and dunes and, if encouraged, will cover bare spots easily. Don't worry about the usual rose rigamarole, either: these beauties require little fertilization and have few insect or fungus problems.



TRUMPET VINE

One vine to consider for your shore home is the trumpet vine or *Campsis radicans* (Zanes 5-9). Small clusters of bright orange-red, trumpet-shaped flowers cover the vine from July to early autumn, while its round dark green leaves provide a striking contrast. Trumpet vine is extremely tolerant of sandy soil and, once established, is fairly drought tolerant. The vine can be planted directly into the sand and weekly watering is recommended during the first year. Its aerial roots will climb any trellis, wall or fence easily, but keep a close eye on it, since it will take over an area quickly. Also be aware of the stinging insects its flowers attract.



BEACH PEA

A rampant grower in sandy, well-drained soils, the beach pea (*Lathyrus japonicus*) makes a show of brilliant, dark-purple flowers in the early summer. At the shore, this pea's bright green leaves become fleshy and leathery, allowing it to be fairly drought tolerant. It will eventually grow down to the waterline and help prevent erosion. This plant used to cover the barrier islands along the New Jersey coast, but much of it has been bulldozed away over the past century through development. While technically a vine, the beach pea is a small plant that grows up to 2' in length (unlike its true-vine cousin, the sweet pea), and it actually seems to tolerate wind and salt spray.

SURROUNDED BY

5 Colorful, Rugged Plants for a Seashore Landscape



10 More Seashore- Tolerant Plants

- **Wild bayberry**
(*Myrica pensylvanica*)
- **Beach plum**
(*Prunus maritima*)
- **Russian olive**
(*Elaeagnus angustifolia*)
- **Honeysuckle**
(*Lonicera*)
- **Bittersweet**
(*Celastrus scandens*)
- **Sweet pea**
(*Lathyrus odoratus*)
- **Queen Anne's lace** (*Daucus carota*)
- **Yucca** (*Yucca aloifolia*)
- **Sea lavender**
(*Limonium latifolium*), also called "beach heather"
- **American dune grass**
(*Ammophila breviligulata*)



GOLDENROD

In fall, seaside goldenrod (*Solidago sempervirens*) pops up everywhere, whether it is welcome or not (Zones 5-9). Goldenrod's familiar feathery spikes of yellow sway in the seashore breeze and provide color from late summer to autumn. It will reach 4-6' with a spread of 1-2', and its green, lance-shaped leaves provide some color. A truly hardy plant, goldenrod will tolerate sun or shade, as well as salty, poor soil and harsh shore conditions. But be cautious: it does self seed and will crowd out other border plants if not properly controlled.

ROSE MALLOWS

Old timers tell us that the dunes on Long Beach Island were once ablaze with rose mallows (*Hibiscus moscheutos*). Now they dot the eastern shoreline, growing 3-6' tall. Abundant varieties are available, colored from bright red to pink to white. Usually they bloom in mid-August, but have been known to bloom off and on until October. They have gigantic, 4-8" hibiscus-type flowers that bloom at the end of heavy woody stalks.

Rose mallow roots go deep into the sand—a perfect plant for erosion control—but are difficult to transplant, so site them wisely. They are also extremely hardy, known to survive hurricanes and construction work and, even then, they seem to come back each summer stronger.

For care, prune the rose mallow's tips to promote bushiness and water them if they look dry, since they are not completely drought tolerant. When they set seed in the fall you may want to collect and pass the seeds to a gardening friend. This will help ensure the existence of this old-time seaside favorite. ❖

SAND

by Gretchen F. Coyle

Green Scene does not advocate the use of invasive plants when attempting to reestablish or naturalize a landscape. However, the harsh conditions and tough environment of the seashore can severely test the survival skills of any plant. In this light, the very characteristics that turn most invasive plants into terrible pests inland can make them an asset to a shore garden, if properly controlled.

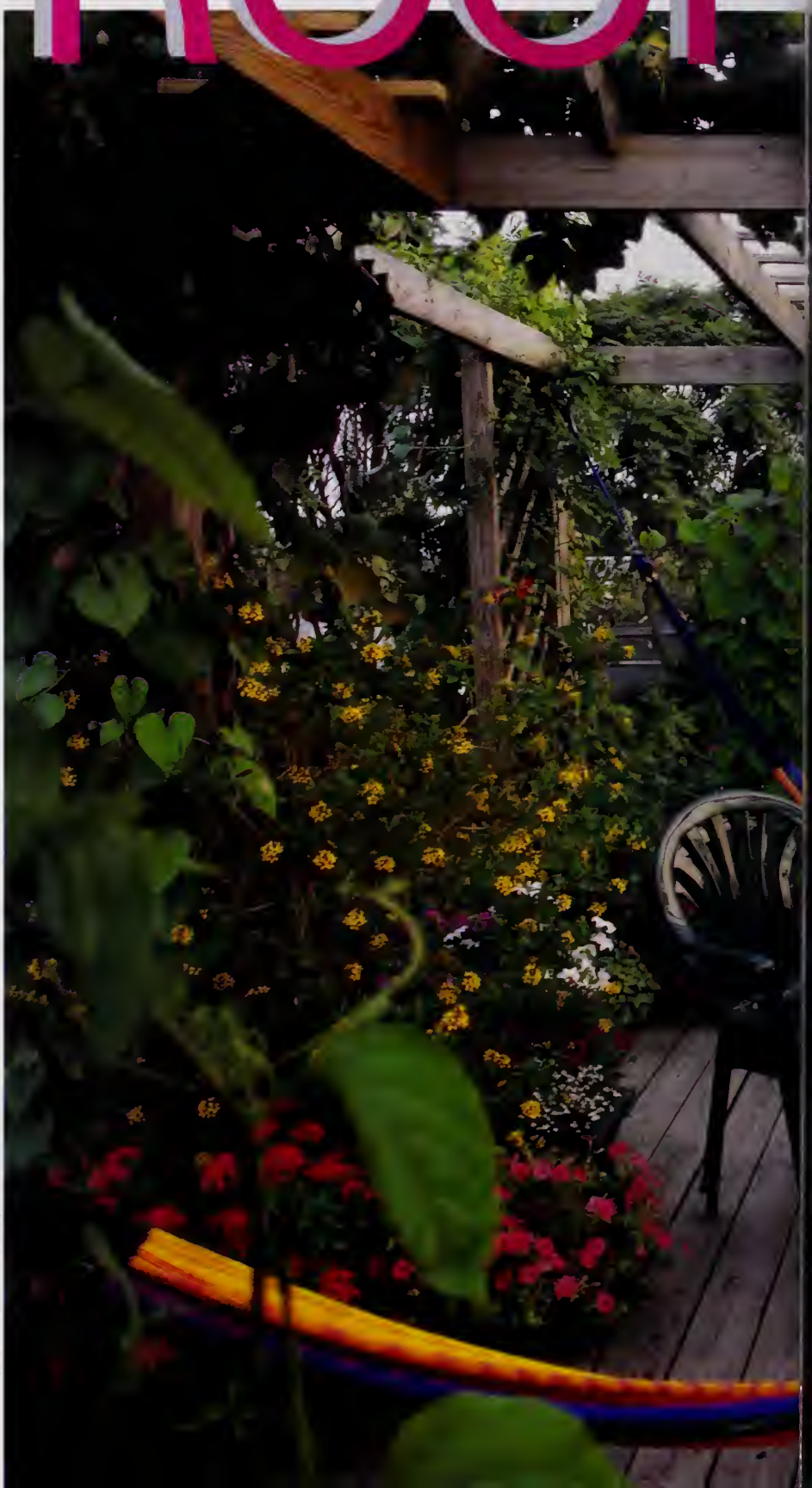
ROOF

A Magical Rooftop Garden In West Philadelphia

by Adam Levine

Michelle Murphy's rooftop garden in West Philadelphia (which won a first prize in the Pennsylvania Horticultural Society's 1998 City Gardens Contest) is a story of darkness and light, of love and death, and of the new love that can sometimes arise out of a great loss. Her rooftop has become an oasis perched high above the gloom, close to the sky. In a very real sense, it is a magical garden that floats over the city.

All photos by Lu Szumskyj



LINES



Paradise Lost

If that intro sounds somewhat mystical and a tad dramatic, that's because Murphy can sometimes be both. She makes beautiful candles, paintings, and clothing, and spent seven years working weekends with a clown named Peanut Butter, making up party-goers' faces. Then there's her home. The four-story Victorian house seems to be a giant set for a turn-of-the-century play in which she has the starring role. But a closer look reveals the practical side of this 55-year-old artist. The make-up business with the clown was not just fun, but a financial success. As such, the house—while eccentric—is full of interesting furnishings and cozy nooks. And the rooftop garden, while exuberant and bright and wild, actually grew out of a deep sadness.

Murphy's journey to this West Philadelphia roof began more than 30 years ago in a Peruvian village high in the Andes. There, her first child Heather was born after a difficult labor. The family left Peru and spent a number of years in Trinidad, basking in the sunlight and the laid-back island ways, before moving in 1974 to the Philadelphia house where Murphy still lives. The first year, she began transforming the weedy backyard into a beautiful, soothing garden (along with the roof, it also won first prize in the 1998 City Gardens Contest).

She had brought many cuttings from Trinidad—hibiscus, oleander and others—all of which are now large and beautiful specimens. At first, these tropical treasures thrived in the backyard garden. But as the trees in the garden grew up, the plants—and Murphy's spirits—languished in the ever-increasing shade. "I used to get so sad," she recalls. "I'd go to garden centers and see all the plants for sun only, all the things with color and exuberance, and I'd have to pass them up and get things like ferns and hostas." For years, before her rooftop became a garden, she would go up on the roof and sit under the big, bright city sky, and wish for a way to grow plants up there.

Heather and her younger brother,

The centerpiece of Murphy's rooftop garden is a shady, vine-enclosed area underneath the pergola, where she often eats dinner and sometimes spends the night, sleeping in a hammock under the moon and stars.

ROOF LINES



1. Murphy maintains more than 250 pots of annuals, perennials, shrubs and even small trees on her West Philadelphia rooftop. The tropicals are moved into the house for the winter; the pots of hardier varieties are lashed together with twine, and insulated with bubble wrap. **2.** Marigolds and petunias are featured in this colorful tableau of annuals, with Thai basil (*Ocimum basilicum* 'Siam Queen') on the right and variegated solanum vine (*Salanum jasminoides*) on the left. **3.** Amidst caladiums and ferns, Murphy strolls in her lush backyard forest.

Justin, had always resented the move to Philadelphia, and both eventually made their way back to some semblance of the paradise in which they grew up. Justin now lives in Santa Barbara, California. Heather managed a small inn in Puerto Rico until June 16, 1995, when, at age 30, she died in an automobile accident.

Searching For The Sky

From here, the story steps back a few years. When Murphy turned 50, she took a summer-long painting

trip to Italy. On returning to Philadelphia, she wanted to keep painting, but not a single room in the large house had enough natural light. To make a studio, she decided to take a cave-like fourth floor room and replace its single south-facing window with a wall of glass. After calling several contractors for estimates, Lu Szumskyj was the only one to respond, and she hired him to do the work. The room is now an often-used studio/sunroom, which Murphy gladly shares with some of her tender plants during the winter.

The contractor and customer, Lu and Michelle, shared a mutual love of tropical plants, besides a mutual attraction, and very slowly they began to get to know each other. They finally had their first date on June 16, 1995, and Szumskyj was there when the phone call came with the terrible news about Heather. He comforted Murphy that night, during the ordeal of the funeral, and through her ensuing months of grief. During this dark time, Murphy considered moving back to her native California to be near her family. "I wanted to go to Santa Barbara," she says, "But with real estate values what they are, I realized that if I sold my house here I could only afford to buy a trailer or a mobile home out there." More than any other period in her life, she remembered needing the energy of light and sky. "In the city, most of the time people don't get to see much of the sky. For my healing, I needed fiery things—elemental things like the moon and sun and stars. I needed shock treatment, actually!" she adds with a nervous laugh.

The "jolt" that she needed came the next spring. Szumskyj had been listening to his companion's laments, and offered to build a platform and waterline up on the roof, so she could begin to create her dream garden in the sun. The project shook Murphy out of her grief. "I threw myself into it in such an intense way, it was kind of a lifeline to me," she now says. Thinking of this garden, and the wall of windows in her studio, she smiles, "Lu put a lot of light into my life."

Up On The Roof

Building the platform—which is supported by the outside walls, not the roof itself—was, in some ways, the easiest part of the project. The hardest part, as with any roof garden, was getting the

garden up to the roof, and then getting it to survive in the hot and often windswept environment. Murphy did most of the "donkey work" that first year, lugging the pots, the plants, and bucket after bucket of soil. Everything was first carried up the four flights of stairs in the house, and then up a wobbly ladder leading through the 15"-by-15" roof hatch. The following year, Szumskyj built a real staircase and enlarged the hatch to make access simpler and safer. To give the roof a sense of enclosure (and nervous visitors a feeling of security), he also built a lattice fence around the edge.

"Things that had been languishing in

the backyard went wild up on the roof," Murphy recalls. Unlike other roof gardens, this one has no built-in planters. About 250 plastic pots of various sizes hold an exuberant variety of annuals, perennials, shrubs, and even a few small trees. The hardy plants spend the cold months on the roof, their pots lashed together and insulated with bubble wrap and plastic bags filled with styrofoam peanuts. The rest are wintered over in various parts of the house, the majority under 20 fluorescent fixtures in the basement.

"The roof is still a work in progress," Murphy explains. "I'm experimenting with different plants, seeing which ones will survive with the least amount of water. I seem to be moving toward alpine with splashes of tropical things. Even during the last two dry summers, I only had to water once a day. I would wake up at dawn and couldn't wait to race up to the roof and see everything." During that watering hour, the loudest noises on her quiet residential street were the hum of the hose and the songs of the birds.

The crown of Murphy's garden, built by Szumskyj over the past two summers, is a wonderful pergola topped by a pyramid and a hand-turned cedar spire. The structure provides shade in the heat of the day and vertical space for five different passion flowers, four jasmines, three morning glories, a grape vine, and an autumn clematis. Under the pyramid sits a small platform where she and Lu, and maybe a friend or two (not many more would fit), sometimes have a quiet dinner. Sometimes, on clear nights, they might sleep out in hammocks under the moon and stars.

Heather is never far away either. In Murphy's view, the cedar spire atop the pergola acts as an antenna, channeling her own energy out into the void, to wherever her daughter may be. And she feels that Heather sends energy back to the roof, now in the form of all the flowers. "I think of the whole garden as a memorial temple to Heather," Murphy muses. "She was a true flower fiend—as an adult, she always had flowers all over her house. And when I'm laying in the hammock up on the roof, looking at the sky, I know this sounds strange...but I'm looking for her." ❖

Adam Levine is a regular contributor to *Green Scene* and a prize-winning entrant in the City Gardens Contest.

How To Enter The City Gardens Contest

Do you have a beautiful rooftop garden like Michelle Murphy's? Or a charming vegetable patch? Beautiful flowers, perhaps? If so, you might want to enter this year's City Gardens Contest, which is especially for residents of Philadelphia.

There are two rounds of judging—one in July and one in August—to help find the winners. In the first round, judges look at each garden on its own merit, not pitting one against the other. They rank such elements as variety of plants, suitability of plants to their location, horticultural practices, maintenance, color, use of space, imaginative ideas, design, and total visual effect.

In August, a second judging team is dispatched to each of the 10 to 20 top-scoring gardens in each category. This time, each garden is weighed against its class competitors. From this final judging, winners will be chosen to receive awards in a late-fall ceremony.

To join the fun—either as a contestant, judge or both—write:

Flossie Narducci
The Pennsylvania Horticultural Society
100 N. 20th Street
Philadelphia, PA 19103

Fax: (215) 988-8810
Email: fnarducc@pennhort.org



THE EDIBLE GARDEN

All photos by Frank Iannotti



WORLD BEET



green scene may 1999

by Lauri A. Brunton

On a cold, crisp February afternoon, the scents of Amy Goldman's New York State country kitchen are rich with the spices of Mexico. Atop a sturdy wooden table, bright green chili peppers—stuffed with cheeses and nearly hidden beneath a peach-colored tomato sauce—sit steaming in a baking pan. Translucent homemade flour tortillas, traditional meat chili, and a bountiful dish of brown rice complement the plentiful *almuerzo*, which is the traditional afternoon meal throughout Mexico and Latin America. In a bowl nearby, baby lettuce, its leaves no larger than a pea, has been plucked from under Amy's greenhouse growing lights. "Those are for our salad," she tempts. "They taste so alive—completely fresh," she continues playfully. She's right. The light, yet spicy flavor of these tiny leaves is startling and proves a perfect refresher after a spicy Mexican meal.

With exquisite skill, Amy has combined brilliant color, assorted texture, and diverse flavor into an otherwise simple afternoon lunch. But this is nothing unusual for Amy, whose cooking talent extends into the garden where she nurtures plants from seed to maturity. Throwing dinner parties or inviting guests over for lunch, Amy often shares her assorted bounty with friends and family. Setting her apart from other organic gardeners who produce edibles, however, is her use of exotic and heirloom vegetables from all over the world. Indeed, everything about Amy suggests her motto is, "Think globally...plant locally."

Often, the vegetables she grows are started from seeds collected on her travels. "Collecting seeds and learning their histories, growth habits, cultural requirements and uses fascinate me," she says thoughtfully. "It gives me such a charge to know that these seeds and plants exist only because a gardener from long ago, from a world so different from my own, nurtured and propagated that

This is Amy's last hurrah of summer, Labor Day 1998. Just look at the super-abundance of 50+ varieties of tomato (in the basket), plus many varieties of squash, kale, peppers, and carrots, all soon to be cooked into a mouthwatering meal by Amy.



seed." [See sidebar for a helpful tip.]

While Amy may have chosen Mexico for our meal, she could just have easily decided on Iran, Turkey, Italy, Africa or any number of points on the globe. In baskets, hanging abundantly by the kitchen's fireplace and lining countertops, are the literal fruits—vegetables and gourds—of her labor. Reflecting nature's far-reaching color spectrum, exotically shaped fruits and vegetables, with heretofore-unimagined textures, sit magnificently. As she walks from vegetables to fruits, naming their countries of origin, exotic sights and sounds are conjured up in my mind. "That winter squash is an *Iran* from Persia (modern day Iran)," she says, proudly holding up a large orange sherbet-colored sphere. "This melon, *Citrullus lanatus*, native to South Central Africa, is commonly called a *citron*," she adds, reaching for the uncommon specimen. Though it appears like a watermelon with green stripes on the outside, it is white and firm-fleshed on the inside and is used most commonly as a preserving melon. Pointing to doorways, she continues, "Those creatures, used as doorstops, are my *Lunga Napolis* from Italy." With fascination, my eye follows her hand, which darts from fruit to vegetable, and back to fruit.

Casually arranged along sunlit windowsills, African horned cucumbers, *Cucumis metuliferus*, ripen from green to glowing orange. These are by far the most visually captivating produce I've seen yet. Their dangerous looking spikes belie the soft jelly Amy assures me is inside. The horned cucumber, also known as a jelly melon, can be juiced

like an orange, Amy notes. And indeed it can. I tried it for myself. Equipped with a small glass juicer (and a strainer, for its many seeds are apt to slip right through the juicer). I carefully juiced the melon. The pale green juice of this creature is surprisingly light and fruity with just a touch of tartness. And, I know from Amy that it's rich in vitamin C, a perfect addition to a flu-season medicine cabinet.

Along the mantelpiece I note twisting swan shapes and squat, shockingly bumpy gourds. Also native to Africa, these are *Lagenaria siceraria*, African Bottle Gourds, and belong to the family *Cucurbitaceae*. "Their name means drinking vessel: *Lagenaria*, 'drinking vessel' and *siceraria*, 'bottle,'" describes Amy. She admits she hasn't used them in this way, though she hopes to in the future. The texture of these long, musky smelling gourds is quite exotic, and takes some getting used to. They have a shocking number of warts, foreign to the average gardener's eye. But their irregular texture is nevertheless, fascinating. Amy proclaims with admiration, "I love their warts," while picking one up. "Just look at those bumps!"

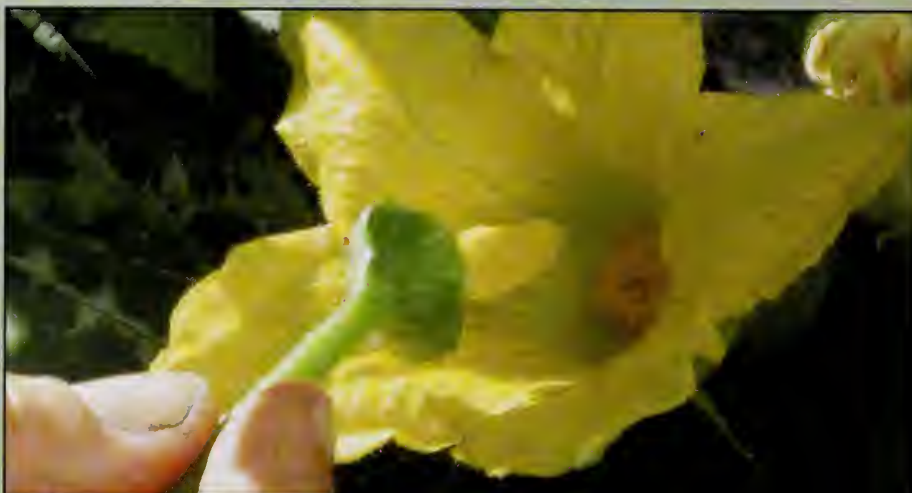


How can a Mid-Atlantic gardener grow vegetables such as these African treasures, so clearly suited to a hot, dry climate? According to Amy, it's not as difficult as it may appear. "These plants aren't too finicky. They aren't cold hardy, but if you give them the right conditions, they *will* grow to maturity."



A Visit to Amy Goldman's Global Garden

World Beet



Top: To reap her luscious vegetables, Amy nurtures her edible exotics from seed to harvest. Here, she has taped a female squash blossom to exclude insects prior to hand pollination. Note the miniature fruit (ovary) at the base, which will swell after successful pollination.

Bottom: After taping, Amy hand pollinates the squash. She transfers pollen from the anthers of the petalless male flower, using them as a brush to transfer pollen onto the stigma of the female flower. After pollination, the blossom will be re-taped to prevent insect cross pollination. The eventual fruit will contain pure seed and be marked with a pollination flag.

She adds, "I suspect that African vegetables look the same here as they do in Africa, if allowed to ripen on the vine. The main limiting factor is the difference in length of growing season. The African growing season is 150-180 days; a typical Zone 5 growing season is only 120 days. So, to make up for a shorter growing season, I begin the seeds indoors well ahead of time. And the basic conditions needed by these plants are actually quite simple: heat, well-drained soil, little watering, and lots of room for their spreading habit."

"I start everything in the greenhouse, usually in March," she continues. "Next

year, I may start even earlier in February, so that I can collect lots of seeds from a mature plant. I start all my seeds in the propagator, adjusting the soil to the right temperature—75°F for *Cucurbits*. When it gets warmer, I bring the plants out into the garden, usually in May after the last frost," says Amy. "Because African vegetables like to sprawl and since mine are mostly vine plants, I make sure they have plenty of room to spread."

Using galvanized "earth staples" and rocks, she lays down a 6mm thick layer of black plastic, which helps capture the sun's heat. "By cutting very small holes

PRESERVE YOUR OWN SEEDS

Collecting and preserving seeds is a simple process, though somewhat odorous. The goal of the preserving process is to remove the protective gel coating found on most seeds, thereby producing a "clean" seed, via fermentation.

1. Pull seeds from your ripened fruit or vegetable.
2. Using a glass or plastic jar, let the seeds sit in their own juices for a few days. Molds will grow on the seeds.
3. Remove molds that have formed. Underneath is the now "clean" seed, ready for planting next season.

SEED SOURCES

Willhite Seed Inc.

P.O. Box 23
Poolville, TX 76487
(817) 599-8656

The Seed Saver's Exchange

3076 North Winn Road
Decorah, IA 62101
(319) 382-5990

JL Hudson, Seedsman

Star Route 2
Box 337
La Hona, CA 94020
(no phone)

Landis Valley Heirloom Seed Project

c/o Landis Valley Museum
2451 Kissel Hill Road
Lancaster, PA 17601
(717) 569-0402

Southern Exposure Seed Exchange

P.O. Box 170
Earlsville, VA 22936
(804) 973-8717

in black plastic, I can also keep respiration underneath." Remember that these plants like to be dry. The plastic keeps moisture in the soil—enough to nourish the young plants, but not so much as to damage them. "I barely water these plants, only when they are wilting," she laughs. As soon as the black plastic is securely fastened, plants begin peeping through the holes. Amy then covers the crops with Reemay, a woven fabric that lets light and water through but keeps pests out.

"I keep them under Reemay until mid-June. Then, I cover the lower portion of the vine stems with aluminum foil. That keeps the vine borers away because they can't enter into the plant where they need to, which is at the bottom," she instructs. When the first flowers appear in July, she starts to hand pollinate the plants and continues to do so for two to three weeks until the fruits set. With a final warning she adds, "As the *Lagenaria* plants grow they have a very offensive smell." But as any gardener knows, the gem at the end of the season is worth the effort and any accompanying odor.



Trained as a clinical psychologist, and currently Executive Director of the Sol Goldman Charitable Trust, Amy has made seed collecting, organic gardening, and cooking a way of life, despite a lack of formal horticultural schooling. In addition to growing these exotic plants and fixing them into delightfully delectable meals for everyone else, Amy has a little fun of her own by competing in shows and fairs. "I really love bringing my plants to fairs. They challenge me to grow new things because of their constantly changing categories."

Amy's preparation for competition is as well planned as her crops and menus. She keeps detailed journals during the year as a reference for growing blue-ribbon plants. The journals may include anything from judges' comments to descriptions of past winning plants. She's been competing in the Dutchess County Fair, just a few miles from her Rhinebeck home, for most of the 10 years she has been living in the house. She has competed in more than 60 different categories there, and in 1995 she was named Grand Champion,

a title awarded each year to the gardener who garners the most blue ribbons. In 1996, Amy competed at the New York State Fair, where she won over 40 ribbons (15 blue), more than any other entrant.

In 1998, she moved on to the Pennsylvania Horticultural Society's Harvest Show where she entered into an astounding 82 categories. To make the four-hour journey from her home in Rhinebeck, NY to Philadelphia, PA's Fairmount Park a gentle ride for her plants, she rented a 20-foot U-Haul and wrapped each specimen in plastic bubble wrap. Despite the comments of tickled-pink competitors, who watched as she unloaded her truck with endless armfuls of bounty, her care was worth the effort. She won the coveted Virginia Brooke Pennypacker Gardeners' Sweepstakes Award for the individual winning the greatest number of blue ribbons in two or more horticultural categories. She won 37 blue ribbons in all.



Prepare Now for the 1999 Philadelphia Harvest Show!

Even though your garden is just emerging, it's not too early to start thinking about the 1999 Philadelphia Harvest Show (in fact, you may remember Amy Goldman literally stealing the show at last year's event). The Pennsylvania Horticultural Society will host the Harvest Show on September 17-19 at the Horticulture Center in Fairmount Park. This year's theme is "Luau," so strap on your grass skirts and get ready to hula into the Competitive Classes.

In the Design Classes, you can enter into any of the following categories: *Fire Goddess*, *Tiny Bubbles*, *Lovely Bunch Of...*, *Eruption*, *Endless Summer*, *Outrigger*, *Black Lava*, *Banzai Pipeline*, and *Diamond Head*. Available again this year is the scrumptious Baked Pie category, which will feature tropical delights. And don't forget the Pumpkin-Pie Contest, either.

If you want to enter the Challenge Class (similar plants grown in a container that are judged on quality, size, and appearance), call Diane Humphries at (215) 988-8863 and she will send you the seeds to grow for this category. Finally, if you are thinking of entering the Pressed Plant Material classes, there are great selections to choose from—including everything from *Liliuokalani's Luau* to *Tropical Places*. There are plenty of children's categories, too.

PHS members will receive 1999 Harvest Show booklets through the mail, while non-members can contact us directly for further details. See you in September. Aloha!

—Eva Monheim

Contact: (215) 988-8800
fax: (215) 988-8810
email: fnarducc@pennhort.org

With a proud and joyful smile, Amy says "The Harvest Show was the best show I have done; the level of competition was very high and the people were extremely helpful and welcoming."

Amy's plans for this year's global garden are equally ambitious. She'll coax a wide variety of tomatoes, squashes, celery, artichokes, and more African gourds from her gardens. And, as always, she'll be up to more garden experimentation. This year, Amy plans to try some drip irrigation for the first time and will be planting several acres of field crops such as winter wheat with an understory of legumes. We'll wait with mouthwatering anticipation for the yields of these exciting and, indeed, *worldly* crops. ♦

Formerly Associate Editor at PHS, Lauri A. Brunton is now a freelance writer specializing in gardening, the environment, and land preservation.

If Life Gives You Lemons...

Grow Lemon Herbs

All photos © 1999 Flora Graphics, Inc.



THE EDIBLE GARDEN

by Ronny F. Kosempel

All right, I admit it—I'm an addict, have been for years. I'm not even sure how it started. But there I am every morning, drawn to the herb bed, lured there by the wonderful, crisp citrus scent of my "lemon herbs." I can't seem to get enough, and often stay longer than I should. Meandering among the lush plants, I lose myself in the aroma. I have been known to travel great distances to meet with other people similarly addicted, trading secrets and sources for new lemony plants. Beware. Once hooked, you too will become a lemon-herb junkie.

My first morning stop is the huge patch of lemon balm (*Melissa officinalis*). The bees are there before me, already drunk with delight. I break off a leaf, rub it between my fingers and inhale deeply. My first "hit" of the day; it mentally transports me far away from mundane gardening chores. I break off several sprigs and toss them into the gathering basket to brew into a soothing tea (and some extra to throw into my bath water for tonight). Lush and prolific, it is the mainstay of the lemon garden.

I am also lured to the pots of lemon verberna scattered throughout the garden. *Aloysia triphylla* is an absolute delight. It's only draw-

Opposite page:

A pot of lemon balm (*Melissa officinalis*), one of the author's favorite lemon herbs. **Left:** The strongly scented lemon verberna (*Aloysia triphylla*), with its narrow, shiny leaves.





The lemon geranium (*Pelargonium radens*) in full bloom.

back is that it is a tender perennial and must be brought indoors for the winter (a South American plant, it grows outdoors in Zones 8-11). I never have luck keeping through the cold season with my limited window space, so I must

grow and dry huge amounts to satisfy my cravings over the winter months. I pick a sprig to stick in my buttonhole, and judiciously clip several stems to add to my lemon potpourri, which I toss into the linen closet. Since I have

recently read that an infusion of lemon verbena soothes puffy eyes, I decide to clip another few sprigs to give this a try as well (if you have sensitive skin, however, be sure to consult your doctor first).

On to the lemon-scented geraniums (*Pelargonium radens* or *P. crispum*). These are also tender evergreen plants, but a worthy addition to the lemon garden. The fuzzy leaves are a tactile, as well as olfactory, draw. I resolve to try making lemon-geranium jam soon, and add several leaves to my basket to whirl in the blender with sugar to make a lemon-geranium pound cake [see sidebar]. This will go well with the lemon-balm tea.

A visit to the lemon garden is not complete without a stop at the lemon thyme (*thymus x citriodorus*) patch. The 'Silver Queen' variety is variegated, a visual delight. Its low-growing habit makes it ideal for the front of the bed or even a pot on the patio. In addition to its culinary uses, some herbalists even claim that thyme strengthens the immune system and can be used to treat depression. Regardless, several sprigs get added to my basket for tonight's chicken stew. The bees hum their approval. No depression here!

The very next bed regales me with the scent of the annual, lemon basil (*Ocimum basilicum* 'Citriodorum'), which has the square stems of its cousin, sweet basil. I will add a few leaves to the salad for tonight's feast, and make a mental note to make some lemon-basil vinegar later in the season. It's never too early to start thinking of lemony gift ideas.

Lemon grass (*Cymbopogon citratus*) is the newest addition to my lemon-laden garden. The stem and the leaves are both used to cook with, especially in Thai cuisine. Also an annual, it resembles a patch of tall grass with long pointed blades and leek-like stalks. The best flavor is in the stalks. Since I don't have any Thai recipes in my collection just yet, I will try brewing an infusion to cure my next headache, and add a few leaves to the basket to dry for later.

Lemon mint, *Mentha x piperita* 'Citrata,' is one of my favorites because of its strong scent I keep it in a wooden tub to keep it from invading the other beds. Mints are very prolific, but in this case, I don't mind a bit. I brush against the leaves and inhale, as well as cut a few bunches to dry. While I'm at it, I cut

a few branches to keep fresh to add to a fruit salad for lunch and to make a refreshing lemonade.

As a true lemon junkie, my thoughts frequently turn to the inevitable question, "What can I grow next?" I have seen lemon eucalyptus (*Eucalyptus citriodora*) listed in the herb catalogs. It will be a joy to watch its growing habits, as well as research new uses for it. I envision adding branches of it to my informal floral arrangements to perfume the air with its lovely citrus scent. The lemon garden will expand with each new addition. And I will continue to make "lemon addicts" of all my friends and relatives who visit. All it takes is a trip to the herb patch, a glass of refresh-

ing lemon ice tea or a piece of delicious lemon-geranium pound cake, and a few bunches of lemon mint for them to try at home. Yes, I am a shameless lemon junkie. Try some of the lemon-mint fruit salad, won't you? ♦

Ranny Kasempel lives in Cheltenham, PA, and is a member of Old York Road Garden Club. For the past 14 years, she has edited an award-winning monthly horticulture newsletter for the garden club.

♦ ♦ ♦

For information on upcoming herb sales in May and June, refer to the "Plant Societies' Special Meetings and Sales" article in the March 1999 issue of *Green Scene*.

Cooking With Lemon Herbs

LEMON GERANIUM POUND CAKE

3 sticks butter	1 tsp. pure vanilla flavoring
8 oz. cream cheese	2 tsp. lemon flavoring
3 cups flour	6 eggs
3 cups sugar	6-8 leaves lemon-scented geranium

Preheat oven to 325°F. Grease and flour a tube pan. Line bottom of the pan with lemon-scented geranium leaves. Cream butter and cream cheese in a medium bowl. Add sugar. Beat well. Add eggs while beating. Add flour and flavorings. Beat well for 2-3 minutes. Pour batter into the prepared pan. Bake at 325°F for 1 hour and 15 minutes. Remove from oven and cool in pan for 10-15 minutes. Remove from pan and carefully remove the leaves. Finish cooling on rack. Can be served with whipped cream, sliced strawberries (or other seasonal berries), and garnished with lemon curls and a sprig of any lemon herb (lemon balm, lemon mint, etc.).

MORE HELPFUL HINTS

- Brew a lemon *tisane* to chase away the winter blues. Steep 1-2 tsp. of dried lemon mint in a cup of hot water, covered, for 10 minutes. Add sugar or honey to taste. (If you need that caffeine kick, throw in a regular tea bag while brewing.) REMEMBER: Dried herbs are always stronger than fresh ones.
- Too busy to bake from scratch? Whirl 1-2 tablespoons of fresh lemon verbena leaves (or 1-2 tsp. dried leaves) in a blender with a store-bought cake mix. Make according to package directions.
- Use fresh leaves of any lemon herb to decorate the icing on your cake. Simply press clean and dried leaves into the icing for a decorative effect.
- This summer, add a few sprigs of lemon verbena and fresh sliced lemon to a carafe of cold water. This is a no-calorie "pick-me-up and cool-me-off" drink.



Fruitop

Ornamental Fruit For You



Many peppers are as good to look at as they are to eat.

ia!

Flower Garden

All photos © 1999 Flora Graphics, Inc.

by Scott D. Appell

Gardeners all across the country are becoming more plant savvy, seeking exotic specimens that maintain both year-long interest and overall beauty. This increased plant knowledge, along with improved cooking skills and gastronomic tastes, has also spawned a new horticultural adjective: *horto-culinary*. No longer are people simply cultivating separate flower gardens, herb gardens, and vegetable gardens, but they are melding the three into an American version of the French *potage fleuri*. In particular, one growing interest is the concept of growing fruit-bearing plants in the garden for purely decorative purposes. Here are a few fruit-bearing plants guaranteed to make your garden look...*more delicious*.

The nightshade family, *Solanaceae*, contains some of the most agriculturally important, yet exquisitely fruited plants we know. Perhaps the most familiar of these decorative edible plants is the **ornamental pepper**, *Capsicum annuum* and its cultivars, which often attain a smaller stature (often under 18") than their vegetable-garden cousins. They are available in a wide variety of shapes and colors, from the blue-to-red, conical-fruited 'Filius Blue' to 'Starburst,' which bears 2" long peppers that turn from pale yellow to yellow to orange and, finally, red. 'Tri-fetti,' for example, is a very striking ornamental pepper with variegated green, white and purple foliage and small purple fruit which turn red when ripe.

Remember that in this case the word "ornamental" does not mean inedible—these peppers are infernally hot, and comparable to Jalepenos and Scotch



The striped fruit of the pepino dulce, or melon pear, from South America.



The popular strawberry, *Fragaria* 'Pink Panda'.

Bonnets, if that's your taste. Use them in salsas, sauces, and for *mole* (pronounced *mo-lay*, this is a Mexican sauce made with chocolate and chiles, and served over meat or enchiladas. Connoisseurs of Mexican food consider it a delicacy).

The common **bell pepper** (2'-4', depending on variety) has achieved new artistic heights as well. 'Ariane Hybrid' produces gorgeous orange fruit, while 'Chocolate Beauty Hybrid,' as its name implies, bears chocolate-colored peppers that are sweet and delicious. 'Bianca Hybrid' is known for its ivory-hued bell peppers, which play off any number of blue or pink flowers, or stand on their own in a silver- or white-garden setting.

In general, peppers enjoy a rich, compost-laden and well-drained soil, and adequate summer moisture is another essential factor for success. Large specimens loaded with heavy fruit will need staking; use your own homemade rustic supports, instead of unattractive green poles. Harvest the fruit by cutting them at the stem. Never pull them off—the stem might rip or tear. And in autumn, cut whole fruit-bearing branches

to 3' tall, it has leaves up to 6" long and bears 3/4" bright blue flowers and oval 5" purple-striped yellow fruit with a fine melon fragrance and flavor. These plants need a warm, sheltered, and sunny location to make them happy. An organic, well-drained soil is beneficial, as well as a regular regimen of manure or compost tea. Neutral soil pH is fine. They need a long frost-free season to mature their fruit—northern gardeners might grow it as a container plant to be brought inside in the fall. Cages will be required for support, too. Seeds for cultivars 'Miski Prolific,' 'Temptation' and 'Toma' are currently available.

Melon pears should be chilled before serving and are best eaten fresh. They can be served end-up in egg cups with their tips removed; use a grapefruit spoon to remove their delicious flesh.

Strawberries have reached a new aesthetic zenith. Most gardeners are now familiar with *Fragaria* 'Pink Panda,' the first pink, ever-blooming strawberry (hardy to USDA Zone 3). A breathtaking breakthrough, the fruit is rather dry and sporadic, but clever chefs use them in ice cream. A good recent development is *Fragaria* 'Viva Rosa.' A

for spectacular flower arrangements.

From the Andes mountains comes *Solanum muricatum*, the **pepino dulce** or **melon pear**. Growing

Sources

Ornamental & Bell Peppers

Tomato Growers Supply Company
PO Box 2237
Fort Meyers, FL 33902
(888) 478-7333

Pepino Dulce (Melon pear)

Oregon Exotic Nurseries
1065 Messinger Road
Grants Pass, OR 97527

Strawberries

'Pink Panda' from:
Edible Landscaping
PO Box 77
Afton, VA 22920
(800) 524-4156

Others from:
Heronwood Nursery
7530 NE 288th St
Kingston, WA 98346
(360) 297-4172

'Viva Rosa' from:
Ken Muir
Honeypot Farm
Weeley Heath, Clacton-on-Sea
Essex CO169B, England
44-011-1255-830-181

Blackberries

'Helen', 'Sylvan', 'Veronique'
from:
Honeypot Farm (see above)



The double-flowering raspberry, *Rubus spectabilis* 'Olympic Double' (also known as 'Flore Pleno') grows into a lovely 6' shrub.

French introduction, this perpetual cultivar has large pink flowers and fruit that can be eaten fresh.

Few gourmards realize that their beloved alpine strawberry has a variegated twin, *Fragaria vesca* 'Variegata'. This comely counterpart has white, notched foliage and comestible fruit. It is a perfect groundcover or edging plant and is hardy to USDA Zone 4. *Fragaria xananassa* 'Variegata' is a bicolored cultivar of our commercial strawberry, and fares quite well in alkaline soils. Both succeed in cool full sun or light shade (where summers are unbearable) and well-drained ground.

Keep in mind that freshly planted strawberries are dependent on copious waterings to get a good stronghold. Make sure the crown is planted exactly at soil level—too deep or too high can be the demise of the plant. Also avoid

areas where tomatoes, peppers, potatoes, or okra have grown during the previous few years—verticillium wilt can attack strawberries, too.

Gardeners relish **raspberries** and **blackberries** for pastries and desserts, while confining their errant brambles to the wayward, unsightly "berry patch." There are several exceptional *Rubus* selections now available, all of which are beautifully flowered and delectably fruited (for culture, average garden moisture and neutral pH are fine). Thornless 'Helen,' 'Sylvan,' and 'Veronique' are pink-flowered and produce tasty blackberries. Pruned wisely and kept within bounds via rustic cages and hand-hewn wattle fencing, they are quite border worthy (3'-4') and hardy to USDA Zone 5.

Rubus fruticosus 'Variegata' has neatly notched foliage of white with pink

stems and petioles and clusters of good-quality blackberries. Light shade in areas with hot summer climes helps prevent sunburn. Neutral pH and fertile well-drained soil are adequate. Try to avoid windy areas that are subject to early spring frosts.

Finally, *Rubus spectabilis* 'Olympic Double' (syn. 'Flore Pleno') is the double-flowering form of our native salmonberry. Hardy to Zones 5-8, it produces fully or semi-double cerise flowers followed by early salmon-colored fruit. Fresh fruit tarts will show off this raspberry's color and flavor to their fullest. Getting hungry? ♦

Scott D. Appell is the Director of Education for the Horticultural Society of New York.

THE EDIBLE GARDEN



OBSESSED by EGGPLANT

A Tale Of Growing Eggplant...In A Pot

by Jane G. Pepper

My Gardening Partner has a passion for eggplant. Come summer, he's happiest if we have it for dinner every night. He doesn't care about the meat or potatoes—it's eggplant he wants. When we first started a garden, it was a breeze. The plants I started from seed thrived once we transplanted them into the garden and by mid-July we were into production. Eggplant season had arrived.

After about five years, however, we would discover wilted plants with almost no fruit around mid-July. Fusarium wilt was the cause of our distress and I gradually learned that we would never get good production in the garden without rotating *solanaceous* crops (including eggplant, tomatoes, and potatoes) on a three to five-year cycle with other crops not susceptible to this disease.

Given the small size of our garden, this was not possible. Fortunately, since there's so much demand for tomato seed for both commercial growers and home gardeners, breeders have developed many tomato varieties resistant to verticillium wilt. With eggplant, I'm still waiting for these developments. In the meantime, we've been growing these wonderful ornamental plants successfully in pots on our deck and last summer I kept a record of our pickings—141 eggplant. We started the harvest during the third week of July and picked the last batch before a cold night on October 17th. Although the Gardening Partner was devastated when there was no eggplant for dinner, I was ready to move onto something else.

Eggplant grows best with lots of sun, water, and fertilizer in a well-drained, sterile soil mixture. To beat the wilt, I replace the soil each year with fresh, soil-free mix. For nutrients, I add a slow-release fertilizer such as Osmocote

at planting time and also fertilize with water-soluble fertilizer every couple of weeks starting in early July through late September.

Flea beetles can be a challenge with eggplant, since they consume the leaves when you first plant the seedlings outside. To avoid this problem, I aim to get the plants out onto the deck no earlier than mid-June, by which time the worst of the flea beetle devastation seems to be over. Keeping this in mind, I sow the seeds no earlier than late April in a sterile seed-starting mixture in shallow containers. Eggplant seeds germinate readily if you keep the soil warm; if the temperature is too cold, the seeds rot or succumb to damp-off fungi shortly after germination. Our house is cool and especially at night, so I set the containers on top of a heating cable. Come late May, the seedlings will be of the appropriate size for outdoor planting. Knowing the flea beetles are ready to pounce, I transplant the eggplant into larger pots and leave them in our little greenhouse for two or three more weeks. If you don't have a place indoors with sufficient light, hold off and sow the seeds in late May for planting into the garden in late June. Your harvest will be a little delayed, but not by much because the plants catch up quickly once outdoors.

The larger the containers, the better the harvest. I used to use 16"-diameter,

OBSESSED by EGGPLANT

terracotta-colored plastic pots. As these old ones wore out, I would replace them with 20" pots and plant three eggplant per pot. It's tempting, when the seedlings are small, to add more, but resist temptation because by late summer you will have enough trouble keeping the soil moist with three plants per pot. Plan on using big stakes. Initially, I use 3'-tall green plastic stakes. By mid-July, I remove the smaller stakes and replace them with a similar stake that's 5' tall. I could put these in right away, but they look so tall and rather ridiculous, so I usually wait until the plants are larger. Tie plants to stakes with strips of pantyhose to allow for growth and movement in the wind.

An important question around our house concerns the variety of eggplant we will grow in any given year. Most years, I plant four pots with our favorite, 'Ichiban', and experiment with different varieties in the other two pots. Last summer, our big harvest was a result of the Gardening Partner's insistence that we try one year growing nothing but 'Ichiban.' There's no doubt this eggplant variety, with long slender fruit, is a winner for taste and productivity. We have planted other Asian varieties such as 'Pintung Long' (pretty with pale purple skin, but fruits too skinny for big eggplant eaters); 'Millionaire' (similar to Ichiban, but not as productive); 'Asian Bride' (also pretty, but not as productive as 'Ichiban') and 'Slim Jim' (not as productive). Don't tell the Gardening Partner, but this year it's time to experiment again because I must try 'Green Goddess', advertised as exceptionally sweet and mild, and very productive. Purple-skinned eggplant is at its best when the skin is shiny. Once the exterior turns dull, you can be pretty sure seeds have started to form and the fruit turns bitter.

Once the roots have filled the pots, eggplant in containers require plenty of moisture. Beware the Gardening Partner who ignores his spouse's reminder as she leaves for work in the morning: "Be sure to water the eggplant around 1:00 pm." ♦



Potted eggplant sit on the deck, under the close supervision of the Gardening Partner.

Broiled Eggplant with Butter and Garlic

Besides being hungry for eggplant every night in the summer, the Gardening Partner is very particular about how it's cooked. Forget delights such as ratatouille or eggplant parmesan. His favorite method of cooking is to skin them, then cut each into one-half-inch slices. Place slices on a paper towel, sprinkle lightly with salt and leave for 30-45 minutes, then pat with paper towel to remove moisture. In the microwave or in a small pan, melt butter with garlic. Brush onto eggplant slices and then broil on both sides. What could be easier?

—JP

Seed Sources

W. Atlee Burpee & Co.
Warminster, PA 18974
(800-888-1447)

J.J. Yung Seed Co.
335 High Street
Randolph, WI 53957-0001
(800-247-5864)

Geo. W. Park Seed Co., Inc.
1 Parkton Avenue
Greenwood, SC 29647-0001
(800-845-3369)

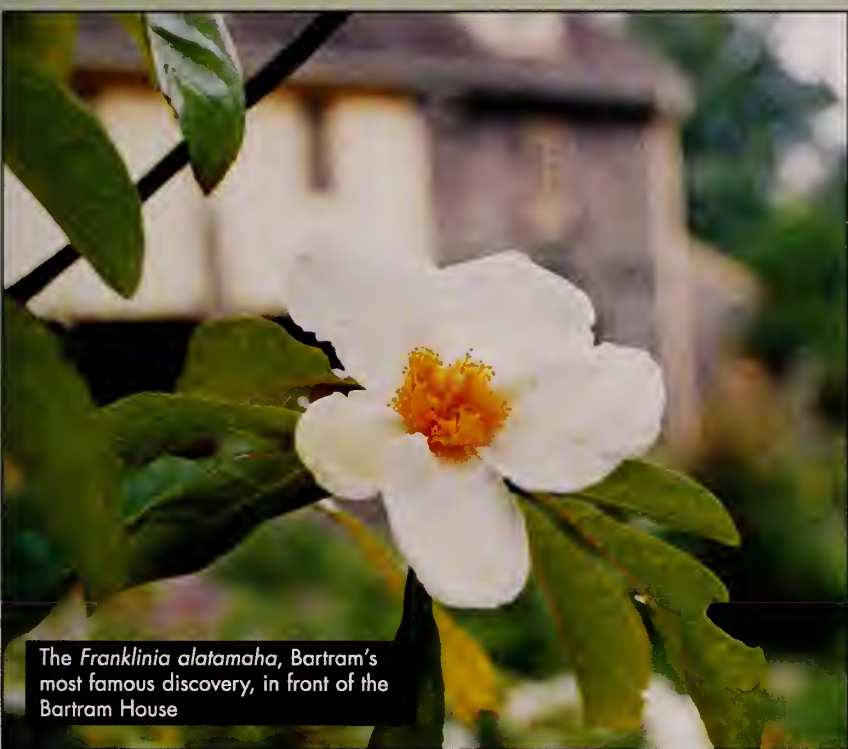
Shepherd's Garden Seeds
30 Irene Street
Torrington, CT 06790-6658
(860-482-638)

The Cook's Garden
PO Box 535
Londonderry, VT 05148
(800-457-9703)

CORRECTION...

On page 23 of the March issue ("From Small Packages...Come Mighty Oaks"), the subject's last name was inadvertently misspelled in the pull quote. We apologize for this error. Also, this article was reprinted with the kind permission of *House Beautiful*, copyright © March 1997. The Hearst Corporation. All Rights Reserved.

Photo courtesy of Historic Bartram's Garden



The *Franklinia alatamaha*, Bartram's most famous discovery, in front of the Bartram House

John Bartram At 300

by Adam Levine

When I first discovered Historic Bartram's Garden in the early 1980s, it was one of those wonderful, but slightly down-on-its-luck historical treasures all too common around Philadelphia. Fortunately, in the years since, wonderful things have been happening in this 18th-century garden. A neighboring dump was converted into a 15-acre wildflower meadow, most of the garden's outbuildings were renovated, and a wetland and pond were created, along with several new gardens.

All this will be on display as the garden gears up this May to celebrate the 300th birthday of its founder, John Bartram (1699-1777). A self-taught botanist and plant explorer, Bartram started the botanic garden in 1731 on his farm along the Schuylkill River. In 1765, he was named Royal Botanist to the King of England, and he is credited with introducing 200 species of native American plants to cultivation in Europe and America. The best known

of which is the beautiful summer-blooming tree, *Franklinia alatamaha*, named after his friend, Benjamin Franklin.

"Bartram Celebration 300" events include:

- A scholarly symposium about Bartram's legacy, with a keynote address by noted historian David McCullough, May 19-21, at the Academy of Natural Sciences.
- A Living History Festival at the garden (May 22-23), featuring historic re-enactors portraying Bartram and friends, colonial crafts and entertainment, tours of the house and garden, and tours of the tall ship, Kalmar Nyckel.
- An ongoing census of *Franklinia alatamaha*, to determine the range of this Bartram introduction.

For more information, contact: Historic Bartram's Garden at 54th Street & Lindbergh Boulevard, Philadelphia, PA 19143, (215) 729-5281, www.libertynet.org/bartram.



Become the gardener you've always wanted to be.

We scour our region looking for the best gardeners, horticulturists, and experts to write for us. That's why *Green Scene* is the perfect gardening magazine for the area gardener. It's filled with **local information** and **ingenious ideas** you can use in your own backyard, as well as warm, personal stories from real gardeners like you.

It's also the best deal in town!

How many other garden magazines can you get for under \$17 a year?

Please Send To:
Green Scene, PHS
P.O. Box 7780.1839
Philadelphia, PA 19182-1642

ONLY \$16.95 FOR 6 ISSUES OR
SAVE 10% OFF THE COVER PRICE
WITH A TWO-YEAR
SUBSCRIPTION FOR \$32.95

YES. Sign me up for 6 issues of
Green Scene for \$16.95 or 12 issues
(two years) for \$32.95

☐ 1 year ☐ 2 years

NAME _____

ADDRESS _____

CITY/STATE _____

ZIP _____

CHECK ENCLOSED _____

CARD# _____

SIGNATURE _____

EXP. DATE _____



Golden Apples of the Gods

by Bea Weidner

One day last November, I discovered a quince tree in my neighbor's backyard. It was a crooked little tree with tangled branches and it stood in the center of a golden ring of fruit that were laying on the ground, smelling sweetly of pineapples, pears, apples, and bananas. In the warm autumn sun, the tree beckoned, "Eat them up!" but its huge, mango-shaped fruit were hard and heavy as rocks. Should I "borrow" a few, nevertheless? Wait a minute—wasn't I doing my neighbor a favor by watching her dogs while she vacationed in Florida during Thanksgiving week? I looked at the basket I'd brought along. "Fill me!" it cried. So I did.

The purloined fruit smelled even better back in my kitchen as I dug into my books and read up on this mysterious fruit. Quince, I found out, is a garden's antique, a regular Scarlet O'Hara, all danced out from over 4000 years of cultivation. Indeed, what memories she must have. Better yet, the venerable quince is a wonderful addition to the modern garden and orchard.

Revisiting the Mysterious Quince





Left: The author standing in front of the elusive quince tree. **Above:** A view of the tree's branches, laden with ripening fruit.

Quince Throughout The Ages

Before recorded history, I imagined quince growing wild in Kashmir and dotting the landscape on the isle of Crete. The fruit may well have ripened better in the Mediterranean sun than in colder climates. Ancient reports from that warm region claimed that some varieties were "sweet and eatable in their raw state." Athenians named them after their chief port: "...the apples of Cydonia."

Common in Rome, quince was simmered in great vessels with sweet wine and honey over open fires, reducing the mix to half its volume. Considered a good-luck charm, its image was painted on walls in Pompeii to ward off the "evil eye." In mythological circles, Earth made a wedding present of golden apples at the marriage of Hera and Zeus. Hera so much admired the fruit that she ordered them planted in her garden at the very northern edge of the world. But, as the daughters of Atlas, the Hesperides, used to pilfer the golden fruit, she set a huge dragon to guard the tree. The "dragon" drawn on Greek vases more closely resembles a serpent, and the little tree the biblical test of good and evil. Could the quince be the "apple" that Eve tempted Adam to eat when he got the first big bellyache of his life? Hercules labored to find the golden apples. And Venus was always depicted with one held in her right hand, a gift from Paris. Young Greek

"People once claimed that pregnant women who ate quince would give birth to highly industrious and intelligent children."

men gave them to their sweethearts and maidens were required to eat them on their wedding night. Even the Owl and the Pussycat "dined on mince and slices of quince" in their beautiful pea green boat.

It was during the Middle Ages that quince reached its zenith of popularity. It is said that the best fruit came from Portugal, which is why the word "marmalade" comes from *marmelo*, the Portuguese word for quince—the fruit originally used to make marmalade (oranges weren't used until 1790). Cotignac, the French quince marmalade, was a present fit for kings, queens, and Joan of Arc, who received the venerable jam when she arrived to lift the siege of Orleans.

When Don Quixote suggested to his faithful Sancho Panza that a few slices of quince jelly would help his digestion and settle his stomach, Cervantes immortalized the quince. It is also a source of calcium and vitamins A and C, as well as being high in potassium. Magellan took casks of quince preserved with raisins and honey, not only as a treat for the captain's table, but as

a precaution against scurvy. In colonial days, ladies placed them in drawers to scent clothes and repel insects. It also made a mild laxative and mouthwash, and, when combined with glycerine, an emollient for chapped skin. People even once claimed that pregnant women who ate plenty of quinces would give birth to highly industrious and intelligent children.

The Contemporary Quince

Quince, *Cydonia oblonga*, a small deciduous tree or shrub once thought to be a type of pear, is actually a member of the rose family. Despite being unchanged throughout the ages, sadly, it's the least grown of all the fruit trees in this country. Self-fertile, a single specimen can bear fruit. Honeybees can only improve that situation. The fruit that may have been shaped in God's moment of indecision can be something like a lumpy, woolly pear, colored greenish yellow until fully ripe in late fall, when the skin becomes a luminous golden yellow and the flesh creamy to apricot colored, best picked for taste after the first frost. The texture of the flesh is very woody and its taste is astringent until cooked with lots of sugar. Astonishingly, it then changes to a lovely pink color. It contains a large amount of pectin, a stomach soother which is the essential ingredient that thickens jams and jellies.

Today's quince can also be found playing a supporting role as sturdy root

stock for pear trees, lowering the orchard-picking height and imparting long life and endurance. The quince roots determine the growth of the pear graft; whether it will be dwarf, medium or large. Grow quince as a bushy, vase-shaped shrub or as a standard with an open head allowing 15 feet of space all around. The trees will thrive almost anywhere, but prefer light loam and humus which will bring the fruit to its ideal golden color. Too much clay produces the nondescript dull green fruit that appears so frequently in farmers' markets. Provide ample applications of rock phosphate and potash or just spread the ashes from your fireplace.

The quince's shallow roots appreciate

a thick straw mulch to preserve soil moisture and restrict grass growth that robs nutrients. In areas with cool summers, quinces can be brought to ripeness as an espalier, trained against a sunny wall, although the appearance can be rather comical if the fruit is of a large variety (they grow in a crooked manner and do not respond well to the heavy pruning that is required when grown in restricted forms). Propagate them by layerings or from the vast amount of suckers thrown out. They are among the longest-lived trees and produce a reliable crop each year. Little affected by frost and relatively care free, they hold rich rewards in exchange for a place in your garden.

My own 'Dwarf Orange' quince (*Cydonia oblonga*) grows right outside the kitchen door. After flowering pink and white in spring, it will yield about half a bushel of small fruit. As for general characteristics, it will grow to a maximum height of 8', live some 25 years, stand temperatures as low as 15°F, and require a soil pH level of 6 to 7.5. [Author's Note: I mail-ordered mine from Miller Nurseries, (800) 836-9630.]

Had I less space, I'd try planting it in a tub like my brown turkey fig. With more space, I'd buy 'Champion,' a larger variety, and concoct a formal kitchen garden with the trees stationed symmetrically at the four corners, reminiscent of the Metropolitan Museum's Medieval Cloisters Garden in New York City. If I had just the right brick wall, I'd make a fanned espalier as a *faux* garden room backdrop of foliage, flowers, and fruit. And if that wall didn't exist, I'd create a stalwart fence of quince trained on wires; a grand treatment for a small space. In an apartment with zero garden space, I'd opt for a bonsai and buy quince branches from the florist to force in a vase for a jump-start on spring. Or I'd make an exceptional use of the fruit by surprising my dinner guests, just as Trimalchio did when he hosted an extravagant Roman banquet. There, he heaped quinces into a centerpiece and studded them with thorns to resemble sea urchins, thus releasing their pungent perfume. The first incidence of aromatherapy?

The Quince Confession

When my neighbor returned from her Florida vacation, I had a lot to tell her, though I conveniently omitted the fact that I swiped some of her quince. Instead, I just said, "Thanks for the trip," and handed her a freshly made jar of quince sauce. Pity, her busy schedule never permitted much enjoyment of that garden and its hard, but wonderful quince fruit. Then one day she moved away and a young couple moved in, both of whom just happened to be jugglers! At that moment, the quince's colorful history immediately became just a little more colorful. ♦

Bea Weidner is a local illustrator and author, while Iris Richardsan a classically trained European chef-turned-photographer. Together, they collaborate on some very "tasty" projects.

Baked Quinces

- 6 large quinces
- 1-1/2 cups of sugar
- 1/2 cup fresh lemon juice
- 12 whole cloves
- 3 cinnamon sticks
- 2-4 tablespoons unsalted butter

1. Wash quinces and cut in half. Then cut each half into inch wide slices. Do not peel, but cut out cores.

2. In a large saucepan, combine the sugar and 1 cup of water. Boil for 10 minutes, adding lemon juice, cinnamon sticks, and cloves in the last few minutes. Simmer enough batches of quince slices to cover with syrup and cook until somewhat soft.

3. Preheat oven to 350°F and butter a 9x13" glass baking dish. Arrange the quince slices and strain the syrup over all, dot with butter, and bake for about 1 hour or until the fruit is very tender, soft, and pink. Serve the dish warm with whipped cream on top.

[Author's Note: With my neighbor's quinces, I found three or four would fill the dish. Also they were so hard, it was almost impossible to cut them into any neat pieces. I ended up backing off slices as best I could.]

Bea's Double-Crusted Quince Tart

1. Make 4 cups of cooked quince and add enough sugar to make it semi-sweet to your taste. (I never peeled or cored the quinces I cooked because they were so huge, dense, and hard. After cooking I would pick out the rough parts along with the seeds.)

2. Add 4 eggs and put it all in a food processor and blend to a thick, whipped-cream consistency.

3. Make an all-butter recipe of pastry (available in any good general cookbook), with the addition of 1/4 cup of sugar and some lemon zest.

4. Butter a 14" French tart ring.

5. Divide dough in half and roll out two rounds. Press the first round into the tart ring.

6. Sprinkle 1/3 cup of brown sugar over the dough, then spread quince mixture. Sprinkle 1/3 cup of brown sugar on top. Dot with butter. Apply top crust, pinch edges, prick top with a fork, and bake at 350°F until brown and bubbling. Sift some confectionery sugar over the top and serve with sweetened whipped cream.

[Author's note: If you don't have time to bake a pie, the egg, sugar, and quince mixture makes a wonderful sauce, with a much more complex and delicious taste than applesauce.]

Esprit de Corps

TALES OF HOPE, RENEWAL...AND AN ARMY OF GARDEN VOLUNTEERS

by Judy Mathe Foley

Here are just a few stories of volunteers who help maintain public green spaces at train stations in Philadelphia and its suburbs: at Pennsylvania Hospital's Physic Garden, on the Pennsylvania Turnpike, in Philadelphia's Azalea Garden, in Fairmount Park, and well beyond. These are people who work for no reward other than the joy of digging in the dirt and creating beauty. Even better, the gardens and landscapes they have created produce a large enough bounty to renew the spirit of an entire community. That is the magic of garden volunteers.

**"Every volunteer project needs
at least one zealous nut."**

**—Maitreyi Roy,
Philadelphia Green**



- West Philadelphia's Carroll Park had become "a scurrilous place" with a litany of urban problems—drugs, prostitutes, rapes, and muggings, says local resident Doris Gwaltney. "But little by little, our neighborhood gardeners brought it back. Now when people who used to live in this neighborhood come back to visit, they are told, 'Go see what they're doing in Carroll Park!'" says Gwaltney, who has lived near the park for 54 years. "Today, we have this jewel in the middle of our community, and we have to save it for the next generation." ■■■■➔

Gardener, Heal Thyself

We all know that gardening can heal the soul, but Betty Toland actually does her gardening work for doctors, interns, nurses, hospital patients, and their families. From 9am to noon, three days a month from April through November, you'll find her and Cecily Clark or another pair of volunteers behind the 12' brick walls of the Pennsylvania Hospital's Physic Garden (located on the grounds of Pennsylvania Hospital at 8th and Spruce Streets in Philadelphia). These volunteers are from the Philadelphia Committee of the Garden Club of America, who maintain the garden with the helpful cooperation of the Hospital's grounds staff.

Toland and her five-member committee provide volunteers to maintain this historic botanical garden, originally proposed in 1774 "as a ready source of ingredients for the medical remedies of the period, almost all of which were based on plant material." The Physic Garden did not become a reality until 200 years later when it was, "*generously executed as a Bicentennial Project by the Philadelphia Committee of the Garden Club of America...no longer as a living pharmacopoeia, but as a living demonstration to future generations in the ways nature continues to help the physician.*"

With this historical mandate, Physic Garden volunteers must search for old-fashioned varieties of medicinal plants,



such as cardinal flower (*Lobelia cardinalis*), because the modern cultivars won't do. In spring, Toland and her cohorts make a trip to Ephrata, PA, to purchase plants. They search out butterfly weed (*Asclepias tuberosa*), used as a stimulant; Lily of the Valley, a cardiac tonic; lavender, for headaches and unpleasant odors; and great blue lobelia, used to treat syphilis.

"It's getting harder and harder to find the old varieties," Toland says. The only other hard part of her volunteering is parking. Physic Garden volunteers come into the city from outlying towns such as Malvern and West Chester. With the commute, their volunteer shift usually takes a good part of a day, and they must pay for their own parking.

Toland, who has been gardening in the Physic Garden since 1974, sums up, "If you're a gardener and you like to dig and you like to grow, you would probably do it anyhow. But to do it here, you do it for more enjoyment, and the camaraderie. We do have a good time."

A Special Place

Through its Philadelphia Green program, the Pennsylvania Horticultural Society has been in the public-greening business long enough to know just what "green public spaces" require. Volunteer assistance certainly ranks at the top of the list—people who care and people who will translate that care into effort. A volunteer willing to coordinate that

effort is another key player.

At the Azalea Garden near the Philadelphia Museum of Art, that key player is Lee Gutman (who replaced another intrepid volunteer coordinator, Marc Zaharchuk). Gutman is one of four charter members of a volunteer group that is approaching its 10th anniversary, she and nine others meet for three hours one Saturday each month—a total of 360 volunteer hours each year—to plant and divide perennials, prune, pick up dead limbs and leaf debris and dead-head flowers. They play a critical role in augmenting the work of the maintenance contractor, Pennink Arrimour, who is hired by Philadelphia Green to perform major and routine landscaping tasks.

Gutman moved out of the neighborhood during her volunteer time there, but says she still bikes to the Garden from her new Center City home, because she loves being surrounded by beauty. "I tell volunteers they don't have to know about plants or be horticultural experts," says Gutman. "But if they come and work with us, they'll learn a lot about plants and meet some really nice people."

The Azalea Garden is a textbook case of a place that keeps volunteers happy, active, participating, and coming back. It's got all the necessary elements—a sponsor, an attractive and well-loved place to work, a volunteer coordinator paired with a paid Philadelphia Green



- Germantown's Vernon Park was "just awful—a neighborhood dump. Nobody went there, except winos," says John Sgrillo. But years of hard work by the Friends of Vernon Park have literally transformed it. "I've lived here for 40 years," says Sgrillo. "I've seen the park at its best and worst, and I'm sure it's never going to get that bad again."

staff person—and some additional incentives.

Here, the sponsors are the Pennsylvania Horticultural Society (PHS) and the Fairmount Park Commission (FPC). PHS originally developed the garden in 1952 as a gift to the city of Philadelphia and recently restored it through its Philadelphia Green program in 1990. And since the Azalea Garden is part of the Fairmount Park system, FPC provides invaluable help in the form of students from local colleges and staff members, such as Landscape Projects Technician, Bill Braxton. "It's great to have all of their enthusiasm and energy," Gutman notes.

As in most successful, long-term volunteer situations, Azalea Garden workers get as much as they give. Azalea Garden volunteers can learn about such topics as pruning from guest speakers. They are treated to a buffet each spring in the Garden's pergola and a holiday wreath-making workshop in December. Pink tee-shirts and free plant giveaways help create additional *esprit de corps*.

If a pleasant place to work, learning about plants, and spending time with friendly people in a beautiful setting aren't enough incentives, the Azalea Garden offers more. Each work session features a drawing in which someone wins "Tea for Two" donated by the Four Seasons Hotel. Still, Gutman thinks one added advantage of the Azalea Garden is that volunteers are encouraged to bring small children. "They can always dig in the dirt here, and they love it. It's become a family event."

Wanted: One Zealous Nut

Every fire needs a spark. Dig deep enough into the history of almost any public green space and you'll discover one key person. As Philadelphia Green's Maitreyi Roy quips, "Every volunteer project needs at least one zealous *nut*. Personal enthusiasm is infectious and personal contact works wonders."

"Nancy called me," is the response you get most often when you ask any volunteer at Friends of Philadelphia Parks how she or he got involved. "Nancy" is Nancy Longstreth, a long-time board member and vital force for the parks advocacy organization that involves thousands of adults and schoolchildren in park cleanups each year.

Longstreth is a classic volunteer



Nick Johnson finds a friend while volunteering in the gardens along Spring Garden Street.

recruiter. Responsible for securing Boelsen Cottage in Fairmount Park as the Friends office, and for installing and getting volunteers to maintain the garden next to it, she never loses a name or misses a chance to snag people. Saying "no" to Nancy isn't easy. Just ask Friends' volunteer coordinator Pat Henkels, who—upon Nancy's urging—has begun to mobilize about five people one day each month to do the organization's mailings. And as anyone in the volunteering biz knows, this vital task is as important to any greening-maintenance project as digging in the dirt.

And how does Henkels get her volunteers? "I call people I know," she retorts. "Since most of our volunteers are retired and don't drive, we also provide transportation, which is an added plus. Most people enjoy doing it, as long as it's not too much or too often."

Out in verdant Delaware County, Sallie Seltzer—"one of about 45 volunteers of all ages, shapes and sizes"—helps maintain a perennial garden at the Moylan/Rose Valley train station. Sallie notes, "SEPTA has been very helpful, providing mulch each year and even installing a watering system. Our group, the Gardeners of Rose Valley, also benefits from the fact that the beds were already well established when we took over the garden's stewardship last year—not only the plants, but in peo-

ple's perception." (The garden had been started by another garden club years ago, but handed over just in time for Rose Valley's 75th anniversary commemoration.)

During the growing season, you can drive by the train station on Rose Valley Road, where you'll see dazzling beds containing crocuses, daffodils (especially *Narcissus* 'Tete-a-Tete'), tulips, irises (notably *Iris reticulata* and the tiny yellow *Iris danfordiae*), peonies, bright-orange *Tithonia* (Mexican sunflower), cosmos, daylilies, and marigolds. Indeed, there are more than enough flowers to make the daily commuter smile on his or her way to work.

A Million Wonderful Stories

"If it weren't for volunteers, I think the world might stop," says Garden Club of America member, Betty Toland. An exaggeration maybe, but people get that way when speaking of their volunteer work on common ground. Rare is the job that is more satisfying—both in the doing and the result—than working the earth with neighbors for the enjoyment of countless others in and around a community.

"I have a million wonderful stories about what happens when volunteers really get down and get their hands dirty," says Sandy Manthorpe, a volunteer who has been very helpful in the

restoration of the Philadelphia Art Museum landscape and plantings along the Pennsylvania Turnpike. "I particularly remember a kid who was attending a planting project as an alternative service for a drunken-driving charge. Volunteering to plant flowers under the bright sun, he suddenly looked up at me and said, 'Boy, I wish my grandfather could see me now. He'd be so proud of me.'" ❖

Judy Mathe Foley doesn't get much time to dig in the dirt, but did an enjoyable stint as volunteer editor of the Friends of Philadelphia Parks newsletter. Why? Because she couldn't say "no" to Nancy.

Come Join The Fun!

Here are contacts for the volunteer groups mentioned in this story. If you have some free time and the desire to make new friends while gardening, give any of the following volunteer coordinators a call.

Azalea Garden

Lee Gutman
(215) 925-2167 or (215) 299-5433

Fairmount Park

Kate Lapszynski
(215) 685-0045

Friends of Philadelphia Parks

Pat Henkels
(215) 564-5392 or (215) 879-8159

The Pennsylvania Horticultural Society (PHS)

Flossie Narducci
(215) 988-8897
Ask for your copy of the "Volunteer Opportunities at PHS" brochure.

The Pennsylvania Hospital Physic Garden

Betty Toland/Philadelphia Committee of the Garden Club of America
(610) 644-2625

Philadelphia Dept. of Recreation (Parks)

Barbara McCabe
(215) 683-3639

CRAFTS

**Rare Antique Flower Prints
17th and 18th Century
Hand Colored and Very Decorative**

Nesta Parry
8862 Towanda Street Hours by Appointment
Phila., Pa 19118 (215) 247-3925

EVENTS

LIVING HISTORY FESTIVAL MAY 22-23

Tall Ship and Colonial Fun!
Re-enactors, Crafts, Children's Events,
Music, Dance,
Frontier Fashion Show, Food
Historic Bartram's Garden
54th St. & Lindbergh Blvd., Philadelphia
215-729-5281

FESTIVAL OF THE ARTS The Second Annual Roxborough Festival of the Arts

Fine Arts, Crafts, Quality Artists,
Music & Dance Performances,
Children's Craft Tent, Food Court
Gorgas Park, Ridge Avenue, Roxborough
May 22-23
For more information contact:
Sandy Yannatel (215) 482-7283

ART IN THE GARDEN

10th Anniversary APLD Summer Conference
August 4-7, Washington, DC
Omni Shoreham Hotel
Lecture and day long tour of exemplary residential gardens designed by Oehme, van Sweden Assoc. Inc. Exclusive horticultural tours of Dumbarton Oaks, Hillwood Museum Gardens, Tudor Place, and more. Tours and lectures by renowned designers including Rick Darke. Gallery exhibits and lectures by sculptors specializing in outdoor art. For registration information contact:
Association of Professional Landscape Designers
312-201-0101 Fax: 312-201-0214
email: info@apl.org
website: www.apld.com

EDUCATION/TRAVEL

LONGWOOD GARDENS PROFESSIONAL GARDENER TRAINING PROGRAM

Tuition-free, two year course of study at the world's premier horticultural display garden prepares students for careers in horticulture. Students receive hands-on gardening experience combined with practical classroom instruction. Longwood's learning/living community environment includes 1,050 acres of gardens, conservatories, and natural areas as well as free housing and a stipend.

Contact: Student Programs, Longwood Gardens
PO Box 501, Kennett Square, PA 19348,
(610) 388-1000 ext. 524
www.longwoodgardens.org

Longwood is committed to equal educational opportunities.



GARDEN FURNITURE & ORNAMENTS

Hill Co. - Outdoor Furniture Specialists

An outstanding selection of outdoor furniture with distinctive designs in aluminum, wrought iron, teak, and all-weather wicker. Wind chimes, statuary and fountains galore!
8615 Germantown Ave.
Chestnut Hill (215) 247-7600

Elizabeth Schumacher's GARDEN ACCENTS

Thousands of antique and contemporary garden ornaments.
Come see. You'll be amazed!
Open Tues-Sat 10 to 5
or by appointment
Call (610) 825-5525 for information.
4 Union Hill Rd., W. Conshohocken, PA

GARDEN SHOPS

COME VISIT BEECHTREE ANTIQUES Garden Inspired "Gift Shop"

Antiques & New-Birdhouses, vases, statuary, etc. Historic 1818 Property with Perennial Garden
For Info. & Directions Call (717) 687-6881

MEADOWBROOK FARM

For The Best Things In Gardening.

Choose from an ever-expanding variety of annuals, perennials, tropicals, blooming native and woody plants. You are sure to find something special. Our sales room is stocked with unique garden-related gifts, fountains, statuary and colorful combination baskets. Tours for horticultural groups offered April-October, call for details. Visit us soon and often and become excited about plants!

MEADOWBROOK FARM
1633 Washington Lane
Meadowbrook, PA 19046
Mon-Sat 10-5
(215) 887-5900

Michael Bowell's Flora Design Gallery
is now

CREATE A SCENE GALLERY

Treasures for the Home & Garden
Fine Crafts, Jewelry, Unique Gifts, ORCHIDS
Seasonal Annuals, Perennials and Container Gardens

10% Discount To All PHS Members w/ Membership Card

Monday - Saturday: 10:00 - 5:30
Sunday: 12:00 - 4:00

Kimberton Road in the Village of Kimberton
(Just East of Kimberton Inn)

- Discover our Gallery
 - Delight in our Whimsy and Design
- Let us help you Create a Scene*

***Cryptomeria japonica* 'Yoshino'**
PHS Gold Medal Winner

Triple Oaks Nursery and Florist
2359 Delsea Drive-PO Box 385
Franklinville, NJ 08322
609-694-4272

30 minutes from Center City Philadelphia. Take Walt Whitman or Ben Franklin Bridge to Route 42 South, Take Route 55 South until Exit 43, Left off ramp, Right on Delsea Drive (Route 47 South)

GARDEN STRUCTURES

HANDCRAFTED IRON GARDEN STRUCTURES

Arbors, Trellises, & Gates
in the tradition of elegance,
beauty and permanence.
Full Color Catalog \$3
The Painted Garden, Inc.
304 Edge Hill Road
Glenside, PA 19038
(215) 884-7378

HERITAGE STONE & MARBLE

We are an installation and restoration company who emphasizes long lasting quality with outstanding craftsmanship.
FLAGSTONE, BRICK-patios and walkways,
COBBLESTONE-edging and paving,
STONE walls, RETAINING walls, MARBLE,
GRANITE-floors, walls, countertops.
(215) 393-8985 Upper Gwynedd, Pa.

GREENHOUSES

GREENHOUSE CONSTRUCTION

Sales and Service
Janco, Lord & Burnham and more.
Call Robert J. LaRouche at
Glass Enclosures Unlimited
(610) 687-2444

LANDSCAPE DESIGN

LANDSCAPE MANAGEMENT SERVICES

"Serving Berks, Chester & Montgomery County since 1973"

- Garden Design & Build • Garden Restoration
 - Tree Pruning & Removal
 - Lawn & Garden Maintenance
- IPM & Alternative Pest Control Programs

John R. Denick, II
(610) 279-4992

PA Certified Horticulturist



RECOGNIZED EXCELLENCE IN DESIGN AND CONTRACTING

Beautiful homes and gardens are the expression of imaginative and functional design concepts, not merely good intentions. Our award-winning designers and professional craftsmen, specialists in all phases of landscape construction and planting, collaborate closely with you during each phase of the design/build process.

A leader in the successful design and management of large residential landscape projects in the Delaware Valley, Robert Montgomery Landscapes, Inc. assures that your property's fullest potential is realized.
"Blending Horticulture & Architecture To Enhance Your Lifestyle"

ROBERT MONTGOMERY LANDSCAPES, INC.
545 East Uwchlan Avenue
Chester Springs, PA 19425
(610) 594-1810

THE GREEN TEAM

ASSURANCE OF FINE RESIDENTIAL GARDENS

- Perennial bed design
- Plant selection, purchase & installation
- Year-round maintenance

Vicki Fox
(215) 482-1058

Bill Hengst
(215) 438-9438

Are you seeking to develop an innovative and exciting garden or perhaps searching for a way to maintain an existing garden?

- Container Plantings
- Perennial Borders
- Shrubs and trees
- Annuals
- Butterfly Gardens
- Water Gardens
- Native Species
- Unusual Plants

Fine Garden Creations is a local garden design, installation and maintenance company with extensive horticultural experience in the Delaware Valley. Our trained and experienced professional staff have national and international experience. We are small enough to provide the personal touch and large enough to get the job done.

Fine Garden Creations
P.O. Box 445
Swarthmore, PA 19081- 0445

Phone: 610 328-0985 Fax: 610 328-4850

LINDA CORSON LANDSCAPE DESIGN

- Consulting
- Plans
- Supervision

Registered Landscape Architect
Member ASLA 215-247-5619

David Brothers Landscape Services Bean Road Nursery

Architects, Builders and Nurserymen
Providing the Fine Art of Garden Construction and Landscape Restoration
(215) 247-2992 (610) 584-1550 (610) 525-3232

GARDEN DESIGN - Design and installation of specialty gardens including perennial borders, herb, kitchen and English cottage gardens. **CAROL MANICONE** (215)348-4830.

AVANT GARDENS

Landscape design, maintenance and construction

Over twenty years of experience
Joseph Slane, Landscape Architect
Specializing in residential projects
For free consultation or free brochure
Call (215) 634-6332 or (610) 566-1579

A Garden is for All Seasons
Natural Landscapes with an
appreciation for Native Plants.

Stone work Lighting
Perennial Woodland and Water Gardens
DESIGN RENOVATION CONSULTATION
ANDREW WELSH & Associates
Skippack Village
610-584-5300

BRING HOME CREATIVITY, PRIVACY, AND SPIRITUALITY

Warren D. Lewis
Quality Landscaping, Gardening & Decorating
Garden Consultations/Site Management
• Benefits • Fundraising • Parties
Last Minute Emergencies
Nursery By Appointment
16 Years Experience
•Center City •Suburbs •Shore Properties
610-688-7030 610-202-0536(cell)

John E. Schneider, RLA Registered Landscape Architect

- Church Gardens
- Historic Properties
- Residential Landscapes
- Consultations

Blue Bell, PA Cape May, NJ
(215) 646-4479

FIORILLO BUILDERS

- Design & Build
- Decks • Bridges • Arbors
- Flagstone • Stone Walls
- Doors • Windows
- Complete Restorations

(610) 584-8873 (215) 248-5040

LIGHTING

A CONSUMER GUIDE TO LOW VOLTAGE OUTDOOR LIGHTING
is available without charge by contacting
LANDSCAPE LIGHTING 800.569.9985
or visit our website www.sitelights.com

MAIL ORDER

Rose Flora™ controls Rose blackspot & mildew organically. Save 23% on **Natural Rose Success** kit for rose blackspot \$34.95 + 5.00 S&H

Better Flora

603 N. Kimball, Excelsior Springs, MO 64024
1-800-583-1939 or <http://www.better-flora.com>

UNUSUAL PLANTS

HYDRANGEAS over 50 species and cultivars. **Many** other rare & unusual trees, shrubs and vines. Sales east of the Rockies only. Catalog \$3. Wilkerson Mill Gardens, 9595-G Wilkerson Mill Road, Palmetto, GA 30268.
www.wilkersonmill.com

DR. MARTIN POLE LIMA BEAN SEED

For order form write Fern Hill Farm,
P.O. Box 185, Clarksboro, NJ 08020

MULCH

PINE NEEDLE MULCH FROM THE SOUTH SUPERIOR TO SHREDDED BARK

- Less work to apply
- More nutritious to plants
- Better weed control
- Longer lasting
- Competitively priced

CALL AND LEAVE ADDRESS FOR FREE
SAMPLE
610-593-7333
WE SELL WHOLESALE AND RETAIL

Oak mulch, enriched topsoil,
blackgold, mushroom soil, 100% Oak fire-
wood, and mixed
Formerly Joe Juliano's
Top Quality Landscape Supplies

Keith Carroll Landscaping Inc.
PO Box 254
Glenside, PA 19038
215-659-6021

NURSERIES

TEICH & McCOLGAN'S

Chalfont, PA
215-249-3735
Our Large Variety
150+HOSTAS 400+DAYLILIES
Container or field grown
Await YOUR Selection
Orders filled as you wait or
pick up at your convenience

POPES' GARDENS

1146 Old White Horse Pike, Waterford, NJ 08089
• PERENNIALS-Over 300 varieties
• 100 varieties of ANNUALS
(609) 767-3343 Only 20 miles from Phila.
TURNING YARDS INTO GARDENS
www.popesgarden.com

TREES: SEEDLINGS for Christmas trees,
windbreaks, wildlife cover, reforestation.
Wholesale prices. **FREE** catalog and planting
guide. **FLICKINGERS' NURSERY**,
Sagamore, PA 16250 1-800-368-7381

HOW TO ACHIEVE A GOLD MEDAL GARDEN

Start with high performance plants from
Mostardi's Nursery. We feature an extensive
selection of award winners from the PHS
Gold Medal Award program, in addition to
our inventory of exceptional quality plants &
garden accessories, including:
• Foliage & Flowering Houseplants
• An in depth selection of
Perennials, Annuals & Roses
• Trees, Shrubs, Aquatics & Grasses
• Garden Accents & Planting Supplies

MOSTARDI'S NURSERY
4033 West Chester Pike
Newtown Square, PA 19073
(610)356-8035

Visit our website: www.mostardi.com
We are open year round

AFRICAN VIOLETS

Over 100 varieties. Catalog \$1.00.
Greenhouses open daily & Sunday afternoon.
TINARI GREENHOUSES, 2325 Valley Road,
Huntingdon Valley, PA 19006 (215) 947-0144

RARE & UNUSUAL PLANTS

- Specimen plants • Pond plants • Bonsai
- Orchids • Hardy cacti • Tropicals
- Sculptured trees and shrubs • Perennials
- Unique Flower and gift shop.

MUTSCHLERS' FLORIST & RARE PLANTS 1-800-242-9438

10 miles west of Pottstown, on Rte 422 at
Pineland Rd., Birdsboro, Pa.

•HOSTA•

Over 100 Varieties, Call for List.
Michael's Country Nursery, 160
Tuckerton Rd. Medford, NJ (609) 983-6512

PUBLICATIONS

THE LIVING WREATH

indoors or outdoors, a "little garden";
any zone, any season, award-winning book;
supplies, original developer
TEDDY COLBERT'S GARDEN
www.livingwreath.com (800) 833-3981

THE JOURNAL OF JAPANESE GARDENING

6 issues/year, \$35
Published by ROTH Tei-en
P.O. Box 159, Dept. H-3, Orefield, PA 18069

RARE & PREVIOUSLY OWNED BOOKS ON HORTICULTURE & BOTANICAL PRINTS - Bought and Sold

Polly Goldstein c/o The Antique Collection
161 W. Lancaster Avenue, Wayne, PA 19087
Shop: (610) 902-0600
Office: (610) 436-9796
E-mail: GrannyPol@aol.com

Back Issues, Articles & the 25 Year Index of Green Scene Available

Send your favorite issue or article to a fellow
gardener or file it away for a future project.
• Back issues available for \$3.00 + 2.00
shipping (if available).
• Photocopies \$ 1.00 a page + 2.00
shipping/faxing.
• The 25 Year Green Scene index, a reference
treasure spanning Sept. 1972 to July 1997,
\$15 plus \$4.95.
Send all requests to
PHS - Attn. Green Scene, 100N. 20th Street, 5th floor,
Phila., PA 19103-1495.

RESTAURANTS

GRACIE'S 21ST CENTURY CAFE

Fresh, Natural Gourmet Dining
with just a hint of decadence
Dinners Wed. - Sat.
MANATAWNY ROAD, PINE FORGE, PA 19548
Directions, reservations,
& an unforgettable evening: (610) 323-4004



Old City Coffee offers mail order to your
door. You tried us at the Philadelphia Flower
Show, now try us at home! We offer over 50
varietals of coffee, all freshly roasted at our
Philadelphia location, plus teas and brewing
accessories. Call 1-800-497-1371 to place
an order or request our free catalog.

RESTORATION

REED'S WOODS, INC. QUALITY WORK AT A FAIR PRICE

Custom Builder
Restorations, Remodeling
Greenhouses
Springhouse Restorations
Decks, Carpentry & Landscape Structures
Call for Free Estimate
Jamie Reed
2125 Bodine Road
Malvern, PA 19355
(610) 827-9663

BUILDING RESTORATION

Complete service in all phases of restoration
Old homes, barns, spring houses
Cedar and tin roofs
Stucco removal/stone repointing
Interior painting, refinishing of floors
MARK BESTERMAN
(610) 582-9785

TREE SERVICE

BRIAN J. TEMME TREE SERVICE

- Quality Tree Care
 - Pruning, Trimming, and Removals
 - Fertilization, Disease and Insect Control
 - Cabling and Stump Removal
- (215) 572-5665 or (215) 657-0555

TREE TRANSFERS, INC.

Large Tree Transplanting and Sales
Machine and Specialized Hand Digging
Dealers and Locators of Large Horticultural
Specimens
Mature Screening and Shade Trees
Assessing and Renovating Mature Collection
and Estate Gardens
Plant Material Purchased
(215) 635-2310

WATER GARDENING

Aquascapes Unlimited

"The most complete wholesale source for
native herbaceous wetland and ornamental
aquatic perennials." \$100 Minimum.
Services include earth pond management,
design, installation and consultation
For info call (215) 766-8151 Pipersville PA

Quality Koi Company, Inc.

322 N. Broad Street
Philadelphia, PA 19102-1015
(215) 988-9723
Philadelphia's newest and most innovative
pond store.
Everything for the koi and pond enthusiast.
Visit our store.



An artistic rendering of the moth, *Polyura debaani sultan*.



GREEN scene

THE PENNSYLVANIA HORTICULTURAL SOCIETY

JULY/AUGUST 1999 • \$3.00



Special Issue:
CONTAINER GARDENING

C O N T E N T S

4. Getting Started with Containers

Ray Rogers gives us a complete primer on the world of container gardening. If you've only dabbled with pots before, this will prepare you for the many wonders that lay ahead.



10. Lush Life

Michael Howell lends us his expertise on container design. Here, color, space, and texture all become useful elements for the burgeoning planter. Also included, a sidebar on "secret weapons" of the modern container gardener.

16. Planting for the People

Andrew Bunting explains the nuts and bolts of designing containers for the public environment, be it a sidewalk, front stoop, or a special gathering place in your town or city.

21. Vegetables on the Go!

Lettuce in a clay pot? Yes, indeed. Noted garden-book author Sydney Eddison teaches us how to plant a fully functioning vegetable garden in containers. No matter if you lack space, time, or mobility, this style of veggie gardening will prove both fun and convenient.

25. A World of Choices

Mary Lou Wolfe employs her trusty Leica camera to capture all the many shapes, colors, and styles of containers available to us. If you thought that a "container" just meant a plain terracotta pot, these photos are bound to broaden your horticultural horizons.

29. Potted Rusticity

J.P. Malocsay defies horticultural convention, revealing a universe of unorthodox containers. Old frying pans, rusty enamel pots, and even the kitchen sink all become viable homes for plants, providing they can hold soil together and allow for proper drainage.

32. A Piece of the Rock
Dick Van Duzer shows us how to get started with rock gardening and create the special containers these diminutive plants prefer. From concrete to rock to hypertufa, you'll find a variety of materials to make your primulas and saxifrages look their rocky-mountain best.

36. Green Scene Index

41. Classified Ads



GREEN scene

Editor
Pete Prown

Associate Editor
Pamela Vu

Publications Assistant
Erin Fournier

Art Design
Baxendell Graphics

Publications Committee
Kathryn S. Anderson
Scott D. Appell
Walter G. Chandoa
Stephanie Cohen
Adam Levine
Patricia McLaughlin
Marban Sparkman
Jackie Reardon
Wilbur Zimmerman

Printer
ALCOM Printing Group, Inc.



THE PENNSYLVANIA HORTICULTURAL SOCIETY

100 N. 20th St.
Philadelphia, PA 19103-1495
(215) 988-8800

Chair
Ann L. Reed

President
Jane G. Pepper

Executive Vice President
J. Blaine Bonham, Jr.

PHS Membership Information
Linda Davis, (215) 988-8776

Classified Ads and Subscription Services
Erin Fournier (215) 988-8769
efournie@pennhort.org

Horticultural Hotline
(215) 988-8777, Monday through Friday,
9:30 to 12 (closed in December)

Web Site
www.libertynet.org/phs

GREEN SCENE (USPS 955580), Volume 27, No. 6, is published bi-monthly (January, March, May, July, September, November) by The Pennsylvania Horticultural Society, a non-profit member organization at 100 N. 20th St., Philadelphia, PA 19103-1495. Subscription: \$16.95. Single Copy: \$3.00 (plus \$2.00 shipping). Second-class postage paid at Philadelphia, PA 19103. **POSTMASTER:** Send address change to GREEN SCENE, 100 N. 20th St., Philadelphia, PA 19103.

© Pennsylvania Horticultural Society, 1999

GREEN SCENE subscriptions are part of the membership benefits for:

Cleveland Botanical Garden, Ohio
Cox Arboretum, Dayton, Ohio
Frelinghuysen Arboretum, Morristown, NJ
Horticultural Society of Maryland, Baltimore
Horticultural Society of New York
Phipps Conservatory, Inc., Pittsburgh, PA
Staten Island Botanical Garden, Inc., New York

Letter from the Editor

overflowing with flowers. Each set of pots spent a week in the shade, followed by a week in the sun where the client couldn't see them. For two years, I *schlepped* pots back and forth until my back ached. But it worked—this little trick I figured out gave my clients bold color smack dab in the middle of their shady garden.

Being completely cracked about pots, I was also lucky to know real container-garden masters who worked at the enchanting estate of Wave Hill in Riverdale, New York. That is where I first saw pots take on real garden energy. Groups of pots were arranged to work as a whole. Their plants interwove elegantly, just as much as they did in the beds nearby. They establish a give-and-take of structure and texture, color and motion, foliage and flower. As I found out later, some Wave Hill pots are just grown to bloom and eventually retire to the compost heap. Blooming flowers is the showbiz of gardens and, no question, Wave Hill's containers bloom with the best of them.

What else does gardening in a container have going for it? Certainly, it makes your overall design extremely flexible. No uprooting of plants when you tire of a certain floral combination—just rearrange the pots the way you want. I also learned that you can change your mind endless times. Although they require more in the way of maintenance than your average in-ground garden (especially watering and fertilizing), containers provide you with a mobile garden that you can tweak, edit, and play with all summer long. Try that with a perennial bed.

As for my own "potted" pursuits, I can't begin to thank all the gardeners who showed me (and still do) how to plant containers that are bold and beautiful, yet also horticulturally sensible and enriching in all sorts of ways. My best hope for *Green Scene* readers is that they read this special issue and then head right out the door. *Why?* Because here in the Delaware Valley, we are blessed with no end of container-garden wonders. The Scott Arboretum, Chanticleer, and Longwood Gardens are just three of the obvious must-visits, as are our many local nurseries who are in the business of selling containers and plants. Some of their virtuoso containers may seem out of your artistic reach, but these things we admire still offer us many tips, ideas, and inspiration. *[If you don't believe me, check out Michael Bowell's marvelous article on containers in the March 1999 issue of Green Scene.]*

We should also keep an eye out for what not to do. Have you noticed that every mass-market nursery chain sells containers now? Furthermore, it seems that many of the pots appear to come from a formulaic recipe of gut-wrenching plant jambalaya. But don't toss your cookies over their rude cacophony of color, shape, and composition. Instead, take note of what you don't like and make sure you don't duplicate that effect at home. Remember, we are all fancy-free

to do whatever we want in our gardens, and containers give us the best freedom of all: the ability to completely redesign our gardens at the drop of a hat, be it early May or late August. Better still, make that all-year round. *Enjoy!*

—J.P. Malocsay



At one of my garden club meetings last year, my neighbor Carol leaned over and said, "I really must learn more about container gardening. It's so beautiful. In fact, I'm going to take a class on it!" Her craving seems to be everyone's craving these days: container gardening is simply "hot" in the horticultural world. Once considered a lowly cousin to the grand flower bed, containers have emerged as a very fashionable way to show off one's gardening prowess. In fact, we've devoted this entire issue of *Green Scene* to the burgeoning art form. To get started, I'll pass the baton to one of our able pensmen, J.P. Malocsay, who will give us a preview of all the exciting information "contained" in this issue.

—Pete Prown

Contain Yourself

We all want to learn more about container gardening. My knowledge of gardening in containers grew by leaps and bounds the year one of my clients asked me to put "color" in a garden completely shrouded in shade. I wanted to say, "Have you ever thought about an 'all-green' garden?" but I held my tongue. Instead, I did my best and gave their shady zone a sock in the eye with two sets of colorful pots, each



by Roy Rogers

I used to do virtually all of my gardening in the open ground of my parent's yard, or in the yard wherever I was living at the time. However, about 10 years ago I started growing plants in containers (mostly for the Philadelphia Flower Show and PHS's Philadelphia Harvest Show), and since then, I haven't looked back. Whether indoors in a greenhouse, sunporch or living room, or outdoors on the patio, this facet of horticulture holds limitless appeal for me. Understanding and practicing a few basics might get you hooked, too.

Recalling our basic botany, we know all plants require the same factors to grow: water, air, nutrients, and a favorable environment that provides protection, support, and the correct temperature, humidity, and light. All of these must be provided in appropriate levels for a given plant to thrive. Gardening in containers is essentially the same as gardening in the open ground, except that the plant's roots are in a confined space and preferably not growing in pure soil. The main differences between growing in a container and in the ground are:

- *Container plants have a limited amount of medium (also known as potting mix, soil mix, and others) and will dry out more quickly.*
- *They generally grow in a medium that retains fewer nutrients than those in ground soil, so they require more fertilizing.*
- *They have smaller root systems and are more susceptible to toppling over.*
- *Their roots are more exposed and suffer more easily from temperature extremes.*
- *They are portable.*

In response to these differences, you as a gardener should do the following:

- *Water more frequently.*
- *Fertilize more frequently.*
- *Provide a sufficient-size and stable container.*
- *Protect against temperature and other weather extremes.*
- *Feel free to move container plants around to suit your needs.*

Keeping those basics in mind, let's move on to specific aspects of growing in containers, starting with the containers themselves.

Which Material To Use?

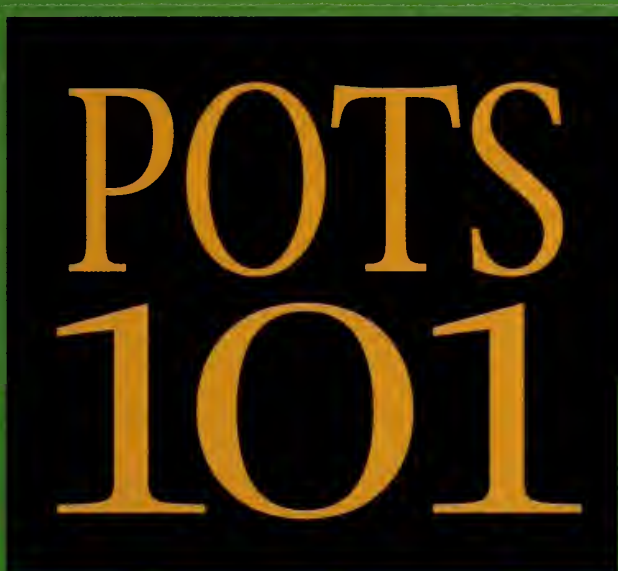
Containers are available in a dizzying array of materials. In addition to the classic clay/terracotta, you can choose from concrete, reconstituted stone, hypertufa, plastic of various kinds, wood, fiber, peat, and others. Of course, there are those creative ways to recycle old tires, sinks, boots, and shells. No matter what the material, they all fulfill the same role of holding the medium and plant(s).

Clay is popular because it is readily available and looks attractive with most plants. It is relatively durable (unless you drop it or leave it outside during winter, which usually leads to breakage, flaking, and cracking), and its weight provides stability, which is especially valuable when plants grow tall and become top-heavy. Its porous nature allows air and water to pass through it rather readily, which is a benefit for plants that require good drainage or

if you are heavy-handed with the watering can. However, you might find that some plants dry out quickly when grown in clay; these usually grow better in a less-porous material, such as plastic.

Unfortunately, the porous nature of clay also leads to the surface buildup of fertilizer salts. This can eventually form an ugly crust that can damage plant tissue, especially tender leaves, if it accumulates on the rim of the container. Watering exclusively from the bottom can hasten the development of a crust: as water moves up through the pot and evaporates, it leaves behind a whitish deposit. A stiff brush or scrubbing sponge will remove most of the salts.

If clay pots are kept wet and shaded, algae will grow over a period of time, leading to a slippery and, arguably, unsightly green coating. However, some gardeners deliberately encourage the growth of algae (and mosses and



A Beginner's Guide to Container Gardening

sometimes even small ferns), because it gives the patina of age to an otherwise stark-looking clay pot. Brushing on yogurt with live cultures or watered-down cow manure usually encourages algae growth. Long-established growth on pots can support a miniature ecosystem that includes insects and snails and other organisms, which may be fascinating to some, while loathsome to others. You choose.

Beyond Terracotta

Concrete, reconstituted stone, and related materials are all similar to clay/terracotta in their physical characteristics and in the way they interact with plants and media. Many are less porous than clay/terracotta and so lose moisture more slowly, but they are less permeable to oxygen and might impede root growth in more sensitive plants.

Hypertufa—a combination of concrete mix, sand, and peat—is usually more porous than clay and is a superb choice for plants requiring excellent drainage. Rock gardening enthusiasts have embraced hypertufa as a favored medium for growing many demanding, choice plants. All of these materials are less readily available than clay (although hypertufa is often best home-made to suit your own needs) and will generally cost more. However, all of these materials have their own attractive attributes (color, ability to be cast into intricate or cus-

tomized shapes, and durability), and you may find yourself quite willing to pay the price. [See *Dick Van Duzer's story on troughs in this issue for more info on hypertufa*.]

Plastic, like clay, is readily available, but it's up to you to decide if it is as attractive. Besides the ubiquitous green, black, and white, there are some grades that look remarkably like clay/terracotta. Durability depends on the material and its thickness; some plastic containers barely last a season, whereas the better-quality, more-costly sorts should last for years. Still, many kinds of plastic break down with continued exposure to sunlight. Most plastic pots are thin and do not provide much stability, but their thinness makes them lightweight and easier to move around than a clay/terracotta pot of the same volume. Water and air do not pass through plastic, making it a poor choice for plants requiring good drainage. However, plants in plastic require less watering than those in porous materials, which many consider a benefit. Another benefit: fertilizer salts accumulate very slowly on plastic and are usually easy to remove; algae and other organisms won't even bother to establish themselves.

Wood, fiber, and peat containers are available in all sorts of

shapes and sizes. As with plastic, it's up to you to decide their esthetic merits. Wood planters, including Versailles boxes and windowboxes, are prized for their classic good looks; peat and fiber are prosaic at best. None of these materials are as durable as clay/terracotta and many plastics. Wood will last for several years before succumbing to rot, even if painted and treated with a preservative. Fiber and peat often don't last through a growing season. Indeed, one of the merits of fiber and peat pots is their tendency to break down quickly, making them ideal for raising seeds or cuttings and then planting them in the open ground. Wood containers can be quite heavy, but that is their virtue: many larger plants, such as citrus and camellias, are grown in wood containers and need the extra stability. Although their porosity, while greater than denser materials, is a benefit, it may also lead to their demise.

Drainage: Fact & Fallacy

One important characteristic applies to all containers, no matter what the material or shape: the presence or absence of a way for water to drain. With the exception of aquatic plants, all container plants need some sort of provision for drainage, usually in the form of a hole or several holes at the bottom. (Some water will escape through evaporation). Also remember

Tightly packed *Sempervivum* sp. grown for four years in a clay pot.





A wooden planter filled with Mexican bush sage (*Salvia leucantha*) at Longwood. While this plant's natural habitat is Mexico and tropical Central America (Zones 10-11), it can bloom outdoors in favored conditions, such as in a south-facing border with a wall behind it or in a container on a sunny, sheltered patio. It also can bloom well into fall and winter, if brought into a heated greenhouse or conservatory.



photo by Russ Currey

that extremely porous materials such as peat and some fibers eliminate the need for a drainage hole. Without a hole, the soil moisture has no where to go, leading to saturated soil, low oxygen levels, root rot, and plant death.

Some common horticultural practices (and a surprising number of publications) recommend covering the drainage hole with a stone or pottery shard to prevent soil from washing out of the pot. Beware: covering the hole too well, such as with the shard smooth side down, prevents water from draining out, which will eventually hurt the plant. [See Figure 1.] One of my horticultural mentors shared with me the ideal material for covering a drainage hole: a simple little piece of window screening cut larger than the hole. The soil stays in, and the water can drain

out. It also keeps worms, slugs, and other organisms out of the growing medium.

Also, remember this simple law of soil physics: the taller a pot is than its width, the more water will drain out from the medium. [See Figure 2.] To illustrate this, lay an ordinary rectangular kitchen sponge on a surface and completely wet it. Lift it carefully and note how much water drains away, then turn it so that the short end is vertical. Notice how more water drains away. Finally, turn it again so that the longest side is now vertical and now even more water will drain away. Similarly, more water will drain from a standard pot (one at least as tall as it is wide) than will drain from a bulb pan (a pot often much wider than it is tall) holding the same volume of soil. *Moral of the story:* grow plants

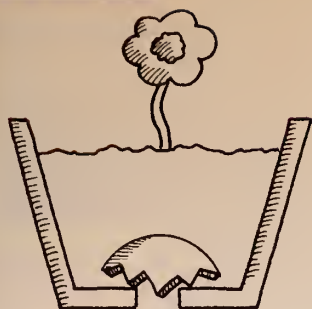
that demand good to excellent drainage in tall pots, and those that prefer moister soil in shallower ones.

Other Factors To Consider

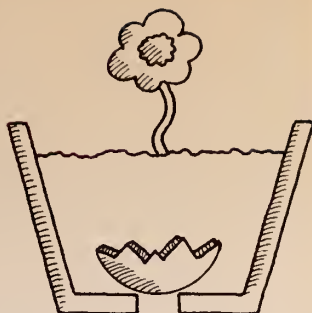
Soil physics does not operate independently from the composition of the soil medium. For example, a poor-draining medium will still drain poorly in a tall or shallow pot. Also, within the confines of a pot, even a well-drained garden soil will drain more slowly than in a garden bed. This is one reason why many potting mediums contain some soil mixed with any of a number of materials that retain or drain water differently; the mix drains more quickly than pure soil, but also holds nutrients and water appropriately. There are as many recipes for soil mediums as there are plants and gardeners, it seems, but

POTS 101

FIGURE 1

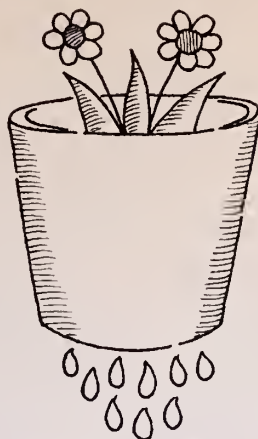


Good drainage:
place shard jagged side down.



Bad drainage:
shard placed smooth side down.

FIGURE 2



all successful ones share the same trait: they all provide for the specific needs of the plant within the container.

When choosing a medium, keep in mind the basic needs of the plant, then factor in the plant's specific needs. For example, cacti and other succulents usually require a well-drained medium and a relatively low level of fertility, so prepackaged mixes containing pumice, perlite, and other open, porous materials can be bought or made to suit them. Many annuals, on the other hand, grow best in a moisture-retentive, yet well-drained medium with a higher fertility level. Because of this, their mix often contains a higher percentage of peat, which holds water well and some soil.

As with outdoor gardening, if you know what kind of culture your plant likes, you will be able to find the right kind of medium—and the right kind of container—to make it perfectly happy.❖

Ray Rogers is Senior Editor at DK Publishing, Inc., in New York City and has been a gardener since he could walk. He currently lives in North Brunswick, NJ, where he intends to fill his new garden with lots of potted plants. Ray has also won an amazing 63 ribbons over the past decade at the Philadelphia Flower Show.

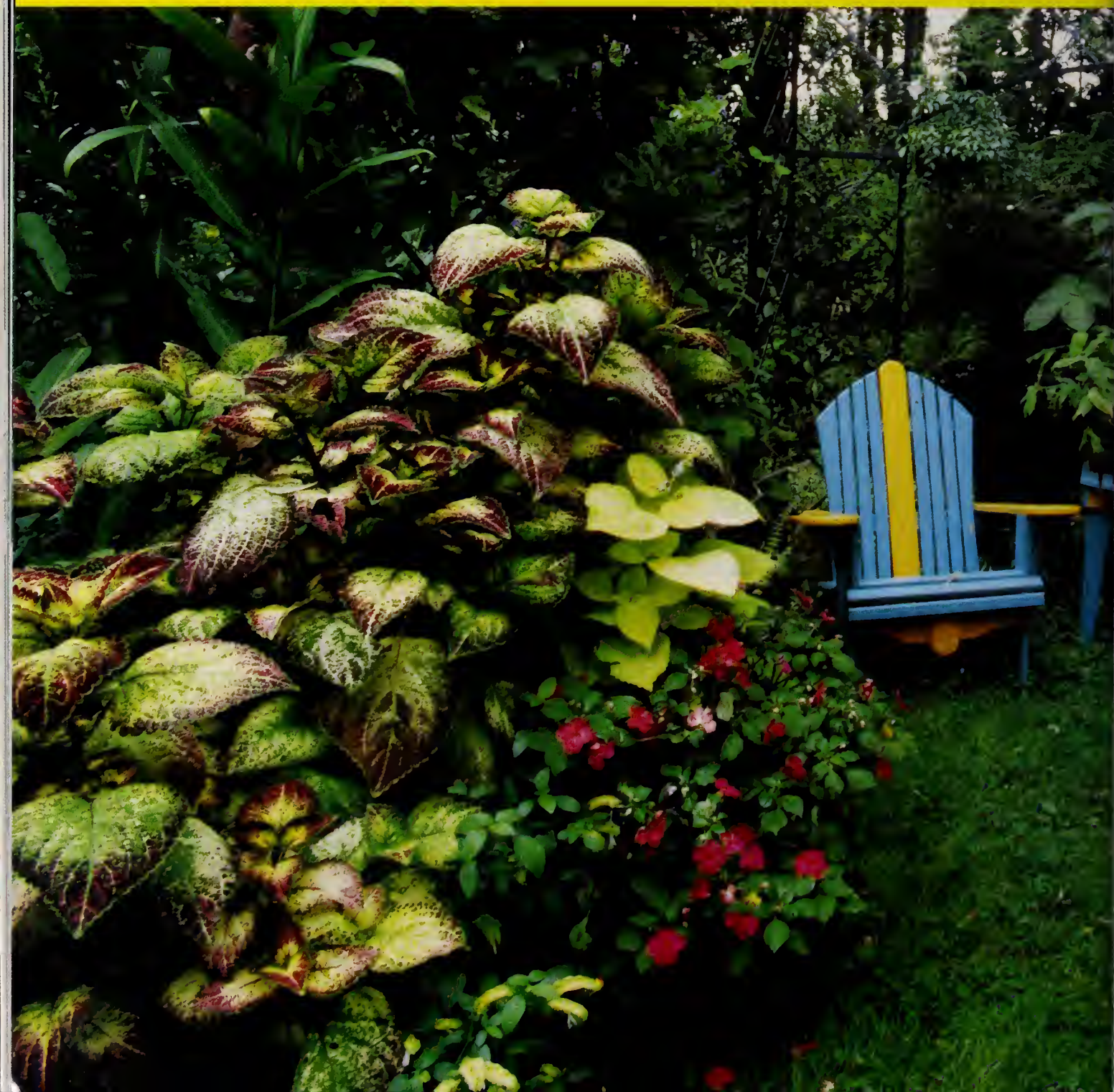
by Mory Lou Wolfe

Medieval figures adorn these pots at J. Franklin Styer Nursery in Delaware County.



Beauty

Mastering Color, Space, and Texture In Your Containers



by Design




by Michael Howell

Container gardening has come a long way in recent years, thanks to recent trends toward high-density housing, deck and patio gardening, and the availability of new and exciting plant cultivars. Following suit, potted-garden addicts like myself will continue to try new plant combinations for ever-bigger, bolder, and more colorful looks. How can you join the fun? Grab a pot and a few plants, and try a few of the following design tips. You'll be well on your way to container-garden nirvana.

A favorite resting spot in the author's garden, these lush plantings look like they're in a bed. Surprisingly, it's made up of potted specimens, among them, ginger (*Curcuma*), coleus, canna, impatiens, and palm.

All photos by Mory Lou Wolfe



The translucent foliage of ginger
and canna create a pleasing
harmony of color and texture.

Potted gardens have evolved from the geranium, spike plant, and vinca vine combo tubs of 15 years ago to some fairly complex and sophisticated designs. Though this article is meant to inspire good design, the most important reason to play with container gardening is to do just that: *play*. Container gardens provide instant gratification and are relatively easy on the back and pocketbook, providing lots of effect for relatively little effort when compared to digging and planting a perennial border or other in-ground landscaping projects. The soil is easy to work, there is little weeding to worry about, and the gardener need not be on his knees to do most of the maintenance work. The basic menu for success is pot up, coach, and enjoy!

An abridged version of what you are about to read might go like this:

- *Find a pot with a diameter of at least 18 inches.*
- *Make sure there are holes in the bottom for drainage.*
- *Fill the pot with a peat-based, soil-free mix.*
- *Plant a big colorful annual in the center. (Even a geranium will do!)*
- *Add some height in the back, and some lower filler at the sides and front.*
- *Complete your planting with some trailing plants around the edges.*
- *Finish by watering everything in with a dose of diluted liquid fertilizer.*

There, now that you've gotten through the real meat of this article, let's go for the esoteric stuff.

Analyzing Your Site

The most effective container gardens I've done are those with groupings of pots, not singles. It is much easier to create depth and drama with a mass of pots because even an arrangement of empty pots is more interesting than a single container. Using three pots of different heights or sizes, but of similar style, is a good way to start.

To begin the design process, first analyze your site. Stand back from the area where you wish to stage your container garden and check out the site from all possible viewing points. Take a camera as if you were going to photograph the finished product, look through the lens,

6 REASONS TO PLANT IN A POT

- Use containers as focal points within the garden.
- To garden on hard surfaces, such as decks, patios, parking areas, and driveways.
- As island plantings to direct traffic or as visual paths through out the garden.
- To grow very special plants up to size, such as an unusual tree or shrub that will later be transplanted into the ground.
- To get young plants off to a quick start, instead of allowing them to languish in undersized pots while you find the perfect spot in the garden for them.
- To make gardening accessible to those who may not have the time, space, resources, physical ability or stamina to garden in the ground.

textures within the design. Planters viewed mostly close up may be subtler in their colors, forms, textures, and contrast. Mood is also a factor in designing, especially with color. Warm colors, such as golden yellows, oranges, reds, and yellow-pinks (apricot, coral, peach, and salmon), are generally more exciting and vibrant than cooler colors such as blues, greens, purples, mauve, lavender, and other blue pinks, which tend to be more relaxing.

The final considerations in site analysis are the horticultural factors. These are the most important for the growing success of your plants. You need to determine the microclimate and exposure of the planting site. How many hours of sun, how much wind, do such conditions remain year round or do they change with the seasonal position of the sun? Keep in mind that most containers are portable and can be shifted about with the changing seasons, but relocation may defeat your purpose if you are designing for four-season interest.

Selecting Your Plants

Now that you've spent some time analyzing your site, it's time for some serious plant shopping. If you really

subscribe to the purist notion of "design first—then shop, select, and plant," it's time for a trip to the nursery. Most hard-core gardeners can take this opportunity to utilize some of their plants that have been hanging around for some time, awaiting just the right spot. The trick is to match up the right plants to create the desired look, to fill the desired niche with the desired color and form in the appropriate season, and to thrive in the process.

Let's try a few sample design scenarios. You want to plant a pot at your front door. The area is tight and there is only space to the right of the door. The niche is tall and narrow; a space of four-feet deep and seven-feet high. The space gets morning sun. You want the container garden to stay in place year round, so you purchase a container that is made of fiberglass, 26-inches wide and 20-inches high, and you decide to have at least some evergreen interest. Since the viewing distance is close, you decide on fine texture. A good plant combination for this pot would be a weeping hemlock (*Tsuga canadensis* 'Pendula'), a large clump of a chartreuse hosta, and a variegated ivy (*Hedera helix* 'Goldchild'). Make sure there are drainage holes in the bottom of the pot. Put some inverted plastic pots in the bottom of the pot and work some soil over the top of them.

Then, take your hemlock and place it in the center of the pot, untying the string around the base of its trunk and pulling the burlap back. Put more soil in the pot to stabilize the hemlock. The base of the trunk should be about 4 inches below the rim of the pot. Plant the hosta at the base of the hemlock and fill in with ivy. It's July and you would like some summer color. Plant impatiens. A clear, bright color will give the container some life. Place some slow-release fertilizer on the top of the soil, working it in about 2 inches. Water in thoroughly. Adding moss to the top of the soil will keep the pot clean by preventing the soil from splattering and will also conserve moisture.

This potted garden will be effective. Though it has a weeping structure, the hemlock helps fill the vertical space and provides the general structure or "bones" of the garden year round. The hosta provides contrast in form and color to the hemlock, and is also a perennial. The ivy gives fill and vertical interest. The impatiens punches up the color.

and actually frame the area. This visual aid will help you to determine your total framework and understand the total area in which you will be working. You'll need to determine your area's side walls, as well as the top and bottom planes (the floor and the visual ceiling). Most gardeners do not go for enough height in their containers or in their perennial borders, for that matter, and end up with rather flat or mounded masses of color without distinct shape or form. You must think of your container arrangement as sculpture or a painting in 3-D.

Now add front and back boundaries, creating an imaginary cube or room space to work within (again, you need to keep thinking in 3-D). Keep in mind that you are working within a niche, much as if you were working on a design in a defined space class at the Philadelphia Flower Show. You need to create focal points and movement within that cube to have an effective and, therefore, successful design.

The final step in analyzing your site is to determine what job you want the containers to perform. Ask yourself these questions: *What are the seasons of interest that you are designing for, what is the actual viewing distance, and what mood are you trying to convey?* Pots for summer interest, for example, should only be filled with plants that do their thing in summer. Summer blooming annuals, tender perennials and tropical plants, as well as summer blooming hardy perennials and those perennials valued for their foliage, are best suited for summer pots.

Clay and other ceramic containers may be used only during frost-free months. Containers for year-round usage should be made of wood, plastic, fiberglass, metal or concrete, though concrete pots may crack in winter, especially if they are not draining properly. Four-season container gardens should be planted with at least some plants that have year-round interest. Evergreens such as pines, cypress, and weeping hemlock are excellent choices. [See my "Creative Containers" article in the March 1999 issue of *Green Scene*].

Viewing distance and mood are also key considerations when selecting plants for form and color. Generally, the greater the viewing distance, the bolder the form, the brighter the color and the greater the contrast needs to be between the varying colors, forms and

SECRET WEAPONS FOR SUCCESSFUL CONTAINER GARDENING

by Eva Monheim

How do you keep container gardens lush all season long? There are many products on the market that will help enhance container gardens and your local garden center can help with the inside scoop on the latest trends in the market. To find out more, I stopped by Primex Garden Center in Glenside [located at 435 W. Glenside Avenue, Glenside, PA, phone: (215) 887-7500], and consulted with manager Anne Myers about some of the current trends and "secret weapons" for enhancing your container garden.

Fertilizers. Anne said there are many fertilizer products on the market that are labeled as "bloom enhancers." She started with the water-soluble fertilizers: Schultz 10-60-10, Miracle Grow 15-30-15, and Peter's 10-50-10. (The numbers stand for nitrogen-phosphorous-potassium, respectfully). Anne said that you want to look for a fertilizer with a high phosphorous count. Phosphorous enhances root and cell growth to enable the plant to sustain quality blooms. The other elements in the fertilizer, nitrogen and potassium, are bridged by phosphorous to give overall healthier plant growth.

There was one water-soluble, organic fertilizer that was on the shelf at Primex called Alaska Mor Bloom 0-10-10. This fertilizer has a lower potency compared to its chemical counterparts. Using this organic fertilizer more frequently, will give similar results as the chemical products that are at higher concentrations.

Now let's try a pool area. The pool is in full sun. It has a wide deck area surrounded by a planting of evergreens. You only need summer color here. Try a grouping of five pots. You can choose any material for the pots since they will only be planted for the frost-free months. Your furniture cushions are green with yellow and coral flowers. You need some height in the two background containers. You already have a large coral hibiscus to match the furniture and decide to contrast the round flowers of the hibiscus with the spray-like, dark-blue purple flowers of *Buddleja* 'Black Knight' [Editor's note:

We also looked at the slow-release fertilizers. There were several different brands, including my favorite, Osmocote. These granular or pelletized fertilizers are ideal if they are mixed with compost or manure in the soil medium. This will provide a slow, continuous source of nourishment all season long. Keep in mind, that the slow-release fertilizers work best when there is good soil moisture, soil pH*, and soil temperature.

Water-Retaining Crystals. Water retention is another factor in maintaining a successful container garden. Products such as Hort-Sorb LG (formally known as Terra Sorb) and Soil Moist will increase the water-holding capacity in the container. The small crystals that make up the products expand as they absorb water and, as the plant needs more water, the water is drawn out of the crystals. When the plant is watered again, the crystals re-expand and start the process all over again. In essence, the crystals are like mini reservoirs for plants.

When using water-enhancing crystals, make sure that there is not too much water in the container because rot can occur, especially on young tender plants. These crystals are fabulous for larger plants, or plants that require enormous amounts of water. Water crystals are most useful for containers that are in constant sun, standing on concrete or asphalt, or in hard-to-reach places. The choice of container also determines whether you should use water crystals,

too. If you're using a porous container, such as clay or concrete, the crystals will be of greater benefit than when used in plastic containers. Porous ones dry out quicker, while plastic retains water in longer.

More Tricks. Anne recommended another tool for successful container gardens. She said that placing granular charcoal in the bottom of a container acts as drainage material as well as a purifier for plant roots. Charcoal also keeps down bacteria buildup in containers, especially if plants are over-watered.

Another critical element for a gorgeous container garden is the proper culture and maintenance. Make sure that plants are watered and fertilized regularly. A consistent schedule, along with good water retention, nutrients and aeration, will make for satisfying results.

[*Author's note: A good pH is between 6.5-7.0. This pH will suit a wide range of plants. If you are working with more acid-loving plants, then adding pH reducers, such as Muracid can change the pH. To raise the pH, lime can be mixed into the soil. There are several pH measuring devices available including, pH meters and testing kits. As far as temperatures go, changing location or the container type can reduce temperatures. Clay pots are cooler in general; because of their porous nature, a bigger amount of air exchange takes place. Plastic pots tend to be warmer because of their solid, non-porous construction.]

formerly spelled as "*buddleia*"]. You fill one of the foreground pots with *Pelargonium* 'Americana Coral,' a geranium that repeats the color of the hibiscus and provides a strong focal point for the entire planting. You now fill the remaining spaces of the other four pots with a combination of lantanas, verbenas, and coleus. Stick with the yellow and coral color theme for the lantana and coleus, using a dark-purple verbena to repeat the hue of the buddleja. A dark purple coleus could also be effective as a vertical background color. A tropical accent plant in this scheme might be a salmon pink or yellow-flow-

ered brugmansia. It grows to 7-plus feet in height and produces an abundance of fragrant, nodding, trumpet-like flowers on a monthly cycle from June through October.

Let's think of the same area with a blue-pink color theme. The *Buddleja* 'Black Knight' can remain in this scheme, as can the dark-purple coleus, or be substituted with another cultivar, *Buddleja* 'Pink Delight,' a vigorous and lovely silvery pink variety. The choice of hibiscus and pelargonium would change from coral pink to blue-pink cultivars. A lavender, white, or primrose-yellow lantana could be substituted

for the golden yellow of the prior color scheme. Other worthwhile plants include the fine-textured *Scaevola* 'Blue Wonder,' the ever-blooming *Torenia* 'Summer Wave Blue,' the fragrant, blue-purple heliotrope, *Heliotropium* 'Marine,' and the bold, round-flowered *Petunia* 'Purple Wave.' For a bold tropical accent, try *Alocasia* 'Black Magic,' a moisture-loving elephant ear with large purple-bronze, heart-shaped leaves.

The most important point to remem-

ber for successful design is to stay focused on your objectives and try a variety of plants. This will keep your containers interesting and you interested in them. The permanent plants may remain from season to season, but the fillers can change as you continuously analyze your design schemes and become more familiar with the ever-increasing number of new plant cultivars. ❖

Specializing in indoor and outdoor garden design, perennials, unusual annuals, tropicals, and orchids, Michael Bowell is the proprietor of "Create A Scene" Gallery on Kimberton Road in Kimberton, PA, (610) 933-2289. PHS members receive a 10% discount on all purchases when presenting their membership cards.



Dahlias, canna, and an assortment of annuals, tender perennials, hardy woody plants, and tropicals make up this remarkable bed. How does the author manage such a dazzling combination? Pots, pots, and more pots...as you can see in the lower right corner.

Pots

for the

Public

Creating Container Gardens for Public Spaces

by Andrew Bunting

Public spaces often seem a bleak puzzle of straight, severe lines (buildings, sidewalks, signs) and hard, unfriendly materials (concrete, metal, glass, asphalt). As a professional landscape designer and curator of the Scott Arboretum at Swarthmore College, I am constantly faced with the challenge of using horticulture to improve public spaces, be it a patio, terrace, walkway or streetscape. My experiences, however, have taught me that a successful container planting can transform any area into instant beauty, especially in urban situations. Plantings make businesses and streets more inviting. No matter where you go in the public arena, a lovely container or two can simply make all the difference.

At Swarthmore College, we have used containers a myriad of ways in the highly trafficked public gardens of the Scott Arboretum. In the Cosby Courtyard, nearly 60 containers soften the bluestone paving and accent bed plantings, transforming the courtyard into a tranquil resting spot. At the Arboretum headquarters, containers are clustered in vignettes on the steps entering the front doors, creating a riot of color that greets visitors and students. In the Terry Shane Teaching Garden, containers are used on a brick terrace to frame architectural focal points and the Lutyens bench at the end of the garden. At the Lang Performing Arts Center, containers overflowing with tropical plants flank benches and extend the surrounding gardens into the plaza area, cooling and shading the area lightly. The once-hot and inhospitable asphalt terrace is now the perfect spot to warm up in the sunshine.

The beauty of containers is that they can be used anywhere. They can soften formal or austere architecture and bring a little warmth to any unwelcoming public space. The Avenue of the Arts in Center City, Philadelphia (the area of Broad St. just south of City Hall) is an excellent example. Containers have been placed along the Avenue from City Hall south to Lombard Street to enliven the streetscape and neighborhood. Massive containers with three seasons of interest contrast with the austere and mammoth architecture, providing scale and making the street an inviting place to stroll. Managed for Avenue of the Arts, Inc. by PHS's Philadelphia Green program and cared for by Fine Garden Creations, these containers have received positive comments from local business owners, reinforcing the value of these plantings.

At the Pennsylvania Horticultural Society's modern-glass headquarters at 20th & Arch, containers have been placed against the building's first-floor windows. Flowering annuals, perennials, and tropicals are planted for four seasons of interest. In addition to softening the contemporary architecture, the plantings provide a pleasant view from both outside and in, and help the office mesh into the mostly residential area. There is no limit to the public venues that can benefit from the addition of container plantings.

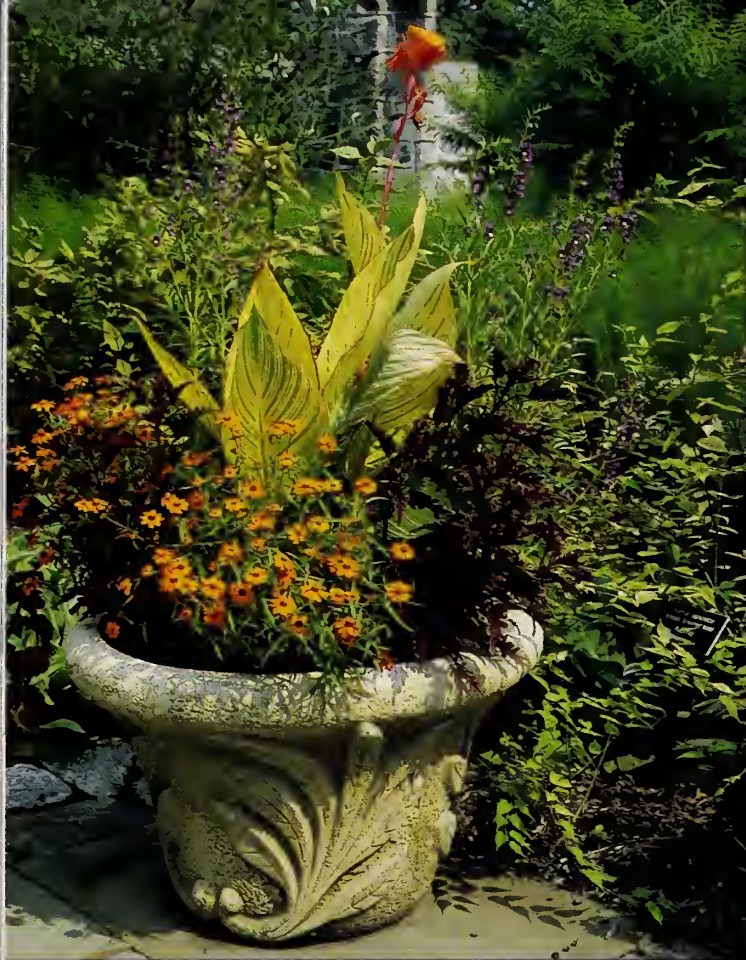
Container Logistics

Do you have a site in mind for your potted project? If you're inclined to initiate a public container garden in front of your office building or in your neighborhood, here are some tips for getting started.

- Choose the venue where you want the containers to be placed. Be very specific. If it is on a street, select the exact location of each container. Divide the areas into manageable spaces, such as blocks or building locations.
- List all the benefits this installation will provide for the given space. This may be necessary for fundraising, or soliciting permission and support from the head of a municipality, business district or business owners.



Along the Avenue of the Arts (Broad Street), this captivating pot contains *Canna*, *Coleus*, and *Ipomoea batatas* 'Blackie.'



Left: Conno 'Pretorio' and Zinnia angustifolia are resplendent in a container at Scott Arboretum of Swarthmore College. **Right:** This is a clever example of container gardening outside the pot of Chonticleer in Woyne. This one is underplanted with Hedera helix 'Buttercup,' the yellow-blooming Corydalis lutea, and the perennial grass Hokonechloa macro 'Aureola.'

- Determine who will be the contributors of this project; you will need the following involved for success. Appoint a PROJECT MANAGER, someone to oversee the designer, the gardener and the clients. This person will make sure all the parties communicate openly and work towards a common goal. He or she will ultimately be responsible for making sure the project meets everyone's expectations. The DESIGNER will select the style of container and design the specific plantings. The GARDENER may be the same person who designs the container, but they will be responsible for watering, fertilizing, and grooming the containers throughout all the seasons. Finally, the CLIENT who will fund the project may be a property manager, business owner, etc.

- Next, you want to develop a budget for the containers. It may be beneficial to the client to break this down on a per-container basis. The cost will include the project manager's fees, design fees, purchase of containers, planting supplies, plants, and fees for the maintenance of the containers, as

well as a potential vandalism contingency.

- Make a list of potential problems that might affect both the installation and maintenance of the container plantings, such as liability issues (hoses across public paths, heavy equipment used around the public during the installation of the containers, etc.). Determine the best time for installation and maintenance. Because some of the installations may be in popular public spaces, you might want to consider conducting all your operations during the evening or on a weekend. Research and file for any necessary permits, such as special parking, building or business operation permits.

- Draft a contract. With many parties contributing to a particular project, it is often prudent to have a contract that explicitly identifies all the roles and expectations of each party.

Getting Started

Once you have worked through these steps, you can begin the fun part—

planting your containers. First, select a container with a style that complements the site and architecture of the location. Make sure the container is made of material that will withstand harsh urban conditions. Most containers in public settings will not be brought indoors during inclement weather. Also, they should be heavy enough to prevent theft and its size should also leave ample room for root and top growth. You want to make sure your container has good drainage, such as a hole or several holes to allow the water to drain through the bottom. A container without a hole will inevitably become water logged and harm the plants.

As for materials, stone cast or concrete containers are excellent. They withstand physical and weather-related wear and tear. Plastic containers can be used year-round in the typical Delaware Valley climate. Terracotta, although very beautiful, is vulnerable to easy breakage, cracking during the winter, and theft.

Next, determine the amount of light the container receives. This will help you select the best plants for the location.

continued on page 20

Recommended Plants Throughout the Seasons

Summer: Sun Foliage

- *Canna* 'Pretoria'
- *Canna* 'Sunburst'
- *Alocasia* 'Violet Stem'
- *Alpinia zerumbet* 'Variegata'
- *Musa zebrina*
- *Colens* (assorted cultivars)
- *Ipomoea batatas* 'Blackie,' 'Margarita'

Summer: Shade Foliage

- *Canna* 'Pretoria'
- *Alocasia macrorrhiza*
- *Alpinia zerumbet* 'Variegata'
- *Hedera helix* (assorted cultivars)
- *Colens* (assorted cultivars)

Summer: Sun Flowers

- *Verbena* (assorted cultivars)
- *Petunia integrifolia*
- *Scaevola aemula*
- *Salvia* (assorted species and cultivars)
- *Bidens ferulifolia* 'Golden Goddess'

Summer: Shade Flowers

- *Browallia americana*
- *Begonia richmondensis*
- *Impatiens*
- *Fuchsia* 'Gartenmeister' Bonstedt'
- *Isotoma axillaris*

Spring: Flowers

- Pansies (assorted cultivars)

Winter: Foliage

- *Leucothoe* 'Lovita'
- *Ilex crenata* 'Steeds'
- *Chamaecyparis pisifera* 'Filifera Aurea'
- *Hedera helix* (cultivars)
- *Liriope spicata*
- *Ophiopogon planiscapus* 'Nigrescens'
- *Carex morrowii* 'Variegata'

Winter: Stems

- *Cornus stolonifera* 'Flaviramea'
- *Cornus sericea* 'Cardinal'
- *Salix* 'Flame'

Winter: Berries

- *Ilex verticillata* 'Winter Red'
- *Aronia arbutifolia*

Enter Your Best Container In The City Gardens Contest

Do you have a lovely pot or two in your yard or sitting on the front stoop? If so, you might want to enter this year's City Gardens Contest, which is especially for residents of Philadelphia. And among the many categories, there's one specifically for container-garden enthusiasts like you.

There are two rounds of judging—one in July and one in August—to help determine the winners. In the first round, judges look at each garden on its own merit, without pitting one against the other. They rank such elements as variety of plants, suitability of plants to their location, horticultural practices, maintenance, color, use of space, imaginative ideas, design, and total visual effect.



photo by John Gouker

In August, a second judging team is dispatched to each of the 10 to 20 top-scoring gardens in each category. This time, each garden is weighed against its class competitors. From this final judging, winners will be chosen to receive awards in a late-fall ceremony.

To join the fun—either as a contestant, judge or both—write:

Flossie Narducci
The Pennsylvania Horticultural Society
100 N. 20th Street
Philadelphia, PA 19103

Fax: (215) 988-8810
Email: fnarducc@pennbort.org

Wholesale Container & Plant Sources

Campania
401 Fairview Avenue
Quakertown, PA 18951

Mid-Atlantic Pottery
P. O. Box 246
La Plata, MD 20646

Patapsco Valley Sales & Supply Co.
226 North Franklinton Rd.
Baltimore, MD 21223

Siebert and Rice
P.O. Box 365
Short Hills, NJ 07078

Garden Art
598 Deming Road
Berlin, CT 06037

Haddonstone (USA)
201 Heller Place
Interstate Business Park
Bellmawr, NJ 08031

Landcraft (*Annuals, Tropicals*)
1160 East Mill Road
Mattituck, NY 11952-1289

Beds and Borders (*Unusual
Annuals, Tender Perennials*)
Box 616
Laurel, NY 11948

Thompson's Greenhouses
(*Annuals*)
301 Valleybrook Road
Chester Heights, PA 19017

Babikow Greenhouses
(*Annuals, Perennials*)
7838 Babikow Road
Baltimore, MD 21237

Imperial Nurseries
(*Containerized shrubs*)
1029 Concord Road
Aston, PA 19014

tion. This is an important step because in an urban situation the light conditions can vary from container to container, owing to a varied skyline. Monitor the site for wind, too. The amount of wind the site receives will, to some extent, dictate your plant choice, since wind can dry the soil out quickly.

Decide if your containers will have permanent plantings or seasonal changes. Permanent plantings will ultimately be the easiest to maintain, but they will also be the least dynamic, horticulturally. If you decide on seasonal changes, set a calendar for how often the changes take place. For example, on the Avenue of the Arts, the summer display lasts from May 15 to November 1, while the winter display is from November 1 to May 15. For spring, the winter display is underplanted with pansies.

Once you have determined all of these conditions, you can select your plants. You want to make choices that create the look or design aesthetic you hope to accomplish with the container planting. Keep plant sizes in mind. It is important to install sizable plants into containers, because this will reduce the temptation for theft. Finally, in a public landscape the container needs to be in scale with its surroundings to make an impression and impact. [See sidebar for plant suggestions.]

Planting & Maintenance

Once you've determined your plant palette and planting schedule, you can move on to the next step: preparing and planting the container.

When selecting a soil mix, you will want the following two characteristics: good drainage (bark, peanut hulls, coarse sand, perlite are some additives to consider), and the ability to hold water (peat and organic matter hold moisture well). The mix must be easy to work with: not too heavy so that its handling is cumbersome, or so light that the material is dusty and can become an irritant. Some suggested commercially blended soils are Pro-Gro PX3, Metro Mix 510, and Fafard Nursery Mix. You may want to consider adding some water-holding polymers such as SuperSorb. The polymers are mixed into the soil and regulate the water availability in the container, extending the periods between watering.

A successful container display also

requires a good fertilization program. This may be applied with a soluble fertilizer or a granular slow-release fertilizer, or sometimes both. [See sidebar on page 14 for more info on fertilizers.] Still, here's one hot tip for fertilizing: chicken manure directly mixed into the soil will give tropical foliage plants like bananas, cannas, and elephant ears luxuriant growth.

Watering is the single most critical aspect of a successful container planting. Too much watering will cause the roots to rot, while insufficient water will result in stunted plants, leaf loss, and poor foliage and flower quality. Containers, especially in full sun conditions, will require regular watering. Three thorough waterings each week should be adequate. Using the proper watering equipment will ensure a quick and efficient application of water. In city projects, it is often possible to get a hydrant permit (along with a wrench and adapter) to tap fire hydrants for water. A good, non-kink Flexogen hose is essential for this job. To prevent water from flowing too quickly into the container and damaging the plants or splashing soil, the end of the hose should have a water-breaker nozzle.

Finally, it's very important that you develop an overall maintenance schedule. In addition to watering and fertilizing, containers must be regularly monitored for pest and disease problems. Flowers or old leaves may need to be removed, and pruning done appropriately and regularly will improve the form and health of the planting. In urban situations, it's also important to remove trash from the containers and replace plants which may have been stolen or vandalized.

So while container gardening in public spaces isn't a walk in the park, adding beauty to a hard cityscape can be dramatic and rewarding. Take a look around your building, street, or town and see if there isn't a spot that cries out for some glorious containers. Believe me, it's worth the effort. ♦

Andrew Bunting is the owner of Fine Garden Creations [phone (610) 328-0985, fax (610) 328-4850], and curator at the Scott Arboretum of Swarthmore College. Thanks to publications assistant Erin Fournier for additional editorial assistance with this story.



HARVEST FROM A **TUB**

Growing Vegetables in Containers

by Sydney Eddison



Tomato and lettuce growing in one container
on the author's patio.

For the first two decades of my gardening life, I grew vegetables in the ground, but by the third decade, the charm of our 50'x25' plot had begun to wear thin. My husband and I no longer fed hordes of young relations and a garden that size just seemed like too much work. So thinking that produce from the local farm stand would suffice, I turned the vegetable garden back to lawn. By mid-summer, I was sorry that I did.

While I didn't miss picking my way down interminable rows of green beans, I did miss the crisp, pencil-thin pods for supper. Beans from the farm stand were limp and as big around as a man's thumb. The corn was fine, and even the tomatoes were adequate, but summer without home-grown green beans was unthinkable. Thus, my container-vegetable garden began with a half whiskey barrel full of bush beans, perhaps a dozen plants in all.



photo by Sydney Eddison



Bring Your Pots to the Harvest Show!

If you have some potted veggies or dazzling flowers in a container, bring them to the 1999 Philadelphia Harvest Show, a wonderful event from the Pennsylvania Horticultural Society. Running on September 17-19 at the Horticulture Center in Fairmount Park, the Harvest Show is fun both to attend and compete in. This year's theme is "Luau." PHS members will receive 1999 Harvest Show booklets through the mail, while non-members can contact us directly for further details. See you in September.

For more information, call (215) 988-8800, fax (215) 988-8810, or email fnarducc@pennbort.org.

Vegetables

From this modest beginning, I branched out and grew sleek beans: 'French Filet,' 'Astrelle,' and 'Vernandon,' which need picking every other day and cook in seconds. Sitting on the low wall of the terrace harvesting fistfuls of elegant French beans was fun, and I looked forward to it.

Next, I planted a couple of tomatoes, one to a tub. Bushy, determinate types, which have compact vines ending in a flower cluster, proved to be the best choice for containers. 'Gem State,' 'Better Bush Improved,' and 'Husky Gold' thrive in large pots or half whiskey barrels. I also grew cascades of little cherry tomatoes, like 'Whippersnapper' and 'Gold Nugget,' which are also determinate and don't need pruning.

Cucumbers—four plants to a whiskey barrel—are naturals for a terrace vegetable garden. Their fruit stay clean and perfect on the paved surface, and the starchy yellow flowers are decorative. 'Fanfare' and 'Salad Bush,' both All-America Selections winners, are good for containers because they have short vines and bear over a long period.

My success with cucumbers led to tubs full of zucchini and yellow summer squash. Again, success! Raised above ground level, the fruit, which should be eaten young, are immediately visible and don't grow into baseball bats. Now, I am looking forward to trying 'Sunburst,' a golden patty-pan (or pancake) squash, that won an All-America award in 1985.

Lettuces and leafy salad crops like arugula are easy to grow and beautiful in pots and containers. They do best in the spring when the weather is still cool. By cutting the outside leaves to the base of the plant every few days, you can have a steady supply of salad greens for up to two months. Lettuce leaves are as ornamental as any hosta. Colors run the gamut from hunter green to yellow-green to reddish-green, and come in shapes from tailored to lobed to ruffled. In fact, Lollo Rossa types are as red and frizzy as Orphan Annie's hair. Try half a dozen plants of 'Red Sails' with three or four pansy plants in a large pot. The flat pansy faces peek out among the frilly, red-flushed lettuce leaves in a delightful way and also add a piquant flavor to salads.

Herbs

Herbs are perfect candidates for pot culture. I regularly grow sage, chives, oregano, and parsley with flowering annuals and foliage plants. In large containers, layered plantings are attractive, and parsley makes a wonderful understory or ground cover. Try either flat or curly parsley at the foot of a tomato plant, and add nasturtiums to trail over the edge of the pot. Nasturtium flowers have a lively peppery taste.

Some herbs can be used as shrubs to add a formal note to a terrace vegetable garden. Miniature Greek basil develops into tight globes of tiny, spicy-tasting leaves that look like topiary. Rosemary, which has woody stems and actually is a shrub, lends itself to pruning into a standard with a single trunk topped by a ball of fragrant, linear leaves. These

plants with their neat, sculptural forms can be used as focal points on a terrace.

Container Types

In selecting suitable containers, anything goes, as long as you provide ample room for soil and adequate drainage.

I like tubs, plastic pots 20 inches in diameter, and half whiskey barrels best for vegetables, though I've grown French beans in a plastic bowl two feet in diameter and as shallow as eight inches deep. That would do for lettuce, too, but for tomatoes, squash, and cucumbers, a larger volume of soil is desirable.

Culture

Growing vegetables in containers is easy, and often, the plants are healthier and more productive than their in-ground counterparts. An ordinary vegetable garden has to take its chances with the weather, while a terrace vegetable garden can be watered when it's hot and dry and even moved around to take advantage of the sun. Like most flowering annuals, vegetable crops require full sun, and with the exception of the salad greens, those mentioned above like warm weather.

On the whole, garden soil is too heavy and too poorly drained for containers, though I have successfully used a mix of garden soil and compost. The safest course is to buy potting soil that has been formulated especially for containers.

The only trick to container gardening is proper watering. During the summer when the weather is warm, this can be an everyday proposition, even twice a day in very hot temperatures. Water thoroughly with a nozzle that breaks the flow of the water. Be generous, but at the same time, you don't want to disturb plant roots. Some water should escape from the drainage holes.

The amount of water required depends on the size and material of the container and the number of plants in it. The more or larger the plants, the more water they use. Also, water evaporates from porous wood and terracotta containers faster than from plastic ones. The only way to be sure if a container needs water is to poke your fingers in the soil. But even this can be misleading. A pot that is moist early in the morning may be bone dry by lunch



ABOVE: Nasturtiums (*Trapaeolum minus* 'Alaska') and ripening yellow tomatoes make happy pot-mates on the terrace wall.



LEFT: Nasturtium 'Alaska' potted up with the Swiss chard, *Beta vulgaris* 'Ruby Chard.'

time. You simply have to experiment and be vigilant.

Fertilizer or fish emulsion can be applied at the same time you water. I use a 20-20-20, water-soluble fertilizer for all the container plants, vegetables and ornamentals, and apply it every 10 days to two weeks. Alternatively, you could work slow-release fertilizer granules into the soil before planting.

Conclusion

While I have grown vegetables on our terrace for 15 years, my experience is

limited because I only grow the things that my husband and I particularly love. However, Rosalind Creasy, champion of the edible organic landscape, garden designer, and author of *The Complete Book of Edible Landscaping* (available at the PHS Library), has taken container gardening and small space landscaping to new heights. Her book provides would-be vegetable gardeners with endless inspiration and information on how to make a handsome, healthful edible landscape right on your own terrace, patio, or deck. ❖

Sydney Eddison is the author of several acclaimed gardening books (*A Passion For Daylilies*, *The Self-Taught Gardener*, *A Patchwork Garden*, *The Unsung Season*) and lectures frequently. She lives and gardens in Newtown, Connecticut.

WHAT CAN WE Plant in TODAY?

A Photographic Tour of Container Types and Styles

by Mary Lou Wolfe

What do an antique truck overflowing with flowers, an eight-inch water garden, and an old log stuffed with "hens and chicks" have in common? All three are contained, portable, and perform best during spring, summer, and fall. (*Who doesn't, you may ask?*) When we create a container garden, we're not planting for eternity or committing ourselves to a huge undertaking. We can experiment, be whimsical, or perhaps even reverent, as well as use color in ways we would be otherwise too timid to use on a large scale. Instead of looking at soil mixes, watering or fertilizing, however, let's focus on the many kinds of containers we can use to really enjoy our plants outdoors. You'll be amazed how far your imagination can take you.

Nurseries and garden centers now offer an amazing variety of containers to plant in, even more so with the development of plastic, foam, and fiberglass pots that so successfully mimic clay we must "ping" them with our fingers to tell the difference. Having owned and lugged around a pair of 18 inch rolled-rim, Italian clay pots for 25 years (here planted with salmon impatiens and *Hedera helix* 'Glacier'), my gardening partner and I are familiar with the chore of emptying the pots each fall, saving the good soil in a lidded trash can, and reassembling drainage crock, soil, and plants each spring. Our aging backs nag us into trying the wonderfully lightweight and handsome resin equivalents. Those experienced with these resin pots advise buyers to choose heavier-weight planting material over lighter, and to drill multiple drainage holes in the pot bottoms. The necessity for drainage applies to any planting container except, of course, those for water plants.

All photos by Mary Lou Wolfe



TOP: Some of the less traditional planters I've seen gardeners use intrigue me. For example, a hunk of contorted driftwood planted with a blooming *Sempervivum* in a Waldron Island, Washington garden inspired my successful hunt for a suitable, plantable log along the Susquehanna River. A little scooping and whittling made room for clusters of various sempervivums that have survived many summers and winters logged in. Other sempervivums in clay pots have weathered the winters more successfully than their pots. A few clay containers have cracked or lost bits of applied decoration, but careful positioning can hide these problems and the plants still survive.



BOTTOM: Bonsai enthusiast Eleanor Laden, who is an expert at gardening in small spaces, once created a stunning miniature landscape in a shallow cedar box using bonsai techniques with *Acer palmatum* 'Dissectum,' *Azalea* sp., and *Acorus gramineus* 'Pusillus.' As you can see in this photograph, I tried something similar in a resin container with *Hosta venusta*, the small Lawson cypress *Chamaecyparis obtusa* 'Nana,' and *Lysimachia nummularia* 'Aurea,' which is eventually covered with tiny yellow blooms. It's a favorite ornament on our summer picnic table and it also winters outside.

TOP: Through a September 1976 *Green Scene* article, I became aware of the Salter family of potters. Eventually I ordered a "Three-Pocket Wall Plaque," not knowing exactly what I'd get or that its creation would take so long. When it finally arrived, it was attached to a handsome wood backing painted exactly to match the gray/brown stoneware clay. Realistic salamanders crawled from pocket to pocket, and drainage water was artfully directed down a path of sculpted ivy leaves.

Since I usually grow succulents in it, I add very coarse sand to the base of each pocket before inserting plants and soil. I water sparingly. Here, it is planted with (clockwise from upper left) *Sedum morganianum* (Donkey Tail), *Peperomia clusiifolia* 'Variegata,' *Sedum* sp., and *Stapelia* sp. This Salter plaque also winters inside, having been awarded "family heirloom" status.



BOTTOM: Several years ago I was delighted to find an offshoot of the Salter potters' crafts in a Chadds Ford, PA shop called Swamp Fox, which is now closed. [Salter pottery is now available from the store's owner at 610-857-1153, as well as from Garden Accents in West Conshohocken at 610-825-5525]. Beside the store's entrance stood a St. Fiacre plaque in a traditional roadside-shrine enclosure. At his feet each summer, the planting pocket overflowed with marigolds, ivy (*Hedera helix* 'Glacier'), and ageratum, while evergreen boughs were used to decorate it in winter.





LEFT: Created by gardener Bob Scanzaroli, this big, bold barrel of aquatics was part of Longwood's Flower Garden Walk last summer. Umbrella palm (*Cyperus alternifolius*), sedge (*Carex*), water hyacinths, and parrot's feather (*Myriophyllum aquaticum*) ornamented a well-aged, water-tight barrel. This is a concept to consider if watering containers is not an easy chore on your summer schedule.

BOTTOM: From the antique red truck whose bed overflows with colorful annuals, to the skillet-sized perfect water garden, to the spectacular containers at Longwood, we know container gardening can go anywhere our imaginations take us. Experiment and take good photos of your triumphs and compost disasters. Better yet, let *Green Scene* know what has worked for you. ♦

Formerly the librarian at the Pennsylvania Horticultural Society, Mary Jo Wolfe has been writing for *Green Scene* since 1977.



otos by Rick Darke

Rust *in Peace*



by J.P. Malocsay

While most of my containers are pots of common clay, others are as natural as hollow logs and seashells. And my rusty junkyard planters suggest that I can't be left alone with the kitchen sink. No question, one of my favorite sidelines is planting in old enamel housewares. If it holds soil, I'll find a way to plant a flower in it.

One Garden Rebel

Shows Us

How To Plant

In Just About Anything

"I happened upon the
tree peony,
'Shima Daijin'...
and my heart went
pit-a-pot."

Trailertopia

Some of my favorite containers are flea market or country dump finds, some are gifts, and a few were inherited—buckets, sinks, tubs, metal troughs, and more. All are no longer usable except as planters, thanks to rust spots, dents, or bullet holes from yokel target practice. I have a faded photograph of my great-great-grandparents standing by a porch with houseplants growing in kitchen castaways like mine. Recently, I went to visit their hardscrabble Ozark country graveyard: *Hiram and Tranquilla, dust unto dust*. A clump of Madonna lilies flourished against their gravestone, spared for donkey's years by careless notions of perpetual care.

I grew up around people who called *Portulaca* "moss rose" or *Sempervivum* "hens-and-chicks," and planted them in banged-up buckets and dishpans. No one thought anything about it. Or if they did, the principle would be, *If you're gonna do somethin' peculiar, come up with a good excuse.*

Their excuse, of course, would have been economy and convenience. I'd have to agree. Even good ol' "graniteware" canning pots (still sold in many hardware stores) give good container value. Unlike heavy clay containers, they add little weight to the soil they hold. They last for ages: when moved, they don't crack or break and when left out in the cold, they don't deteriorate. Finally, if you're a nostalgic romantic like me, they just plain resonate life from a different era.

Of Poking Holes and Using Inserts

So you found a nice container, but it doesn't have drainage holes in the bottom. *Fear not!* There's always a way to put good holes in any kind of contain-

er. Here are some of my favorite methods.

I use a hammer and nailset to poke holes in all metal containers. A large nail does in a pinch. One smart rap starts the hole. Enlarge it by rotating the nailset. Rest the container upside down on a solid chunk of wood to hammer into, because unsupported metal dents badly. Enamel wares chip far beyond the hole, speeding the progress of rust. Galvanized wares may burst their seams. Enamelware coffeepots and skillets, on the other hand, are very hard to pierce. Of course, they can also be used without drainage for bog plants or

emergent aquatics of suitable size.

Your ambitions, like mine, may outstrip your supply of these Trailertopian treasures. If you're short on containers, screenwire inserts allow you to change established plantings in and out of the same pot without disturbing roots.

I do this, for example, with the fine-leaf peony, *Paeonia tenuifolia*. Its springtime foliage is a handsome hello/goodbye to the two-week show of deep red single blooms. By July, this peony makes a tatty kettlefull, so out its insert comes to ripen and rest in the ground till March. In its place within the pot goes another insert in full flourish,



photo by J.P. Maloney



photo by Rick Dorke

using some flower I've planted earlier in the season from cuttings or seed.

Then again, you might just fashion a new insert for a floral combination from smaller plants on hand. Given the leisurely autumns we have in this neck of the woods, July is not too late for planting anew. And if you're bringing a container indoors, well, most anything can happen then.

The Portable Peony

As I'm writing this in early March, I look out at bluebirds sitting with feathers fluffed against a fierce, cold wind.

Under the window is a black-enamel kettle planted back in July of 1996. That's when I happened on a nursery pot of the tree peony, *Paeonia suffruticosa* 'Shima Daijin,' a plant that was lovely in leaf and on sale for just \$15! I had moved too often in this rented life to think of owning plants, but my tenant heart still went pit-a-pat. So I bought it and decided to try my luck with a downright royal container compromise. I eased the peony's roots into a kettle of rich organic soil. It thanked me by unfurling five huge blooms in 1997 and seven in '98. Those imperial purple flowers are a thrill to be sure, but it's a

stately looking plant in leaf, which is what earns its container keep with me.

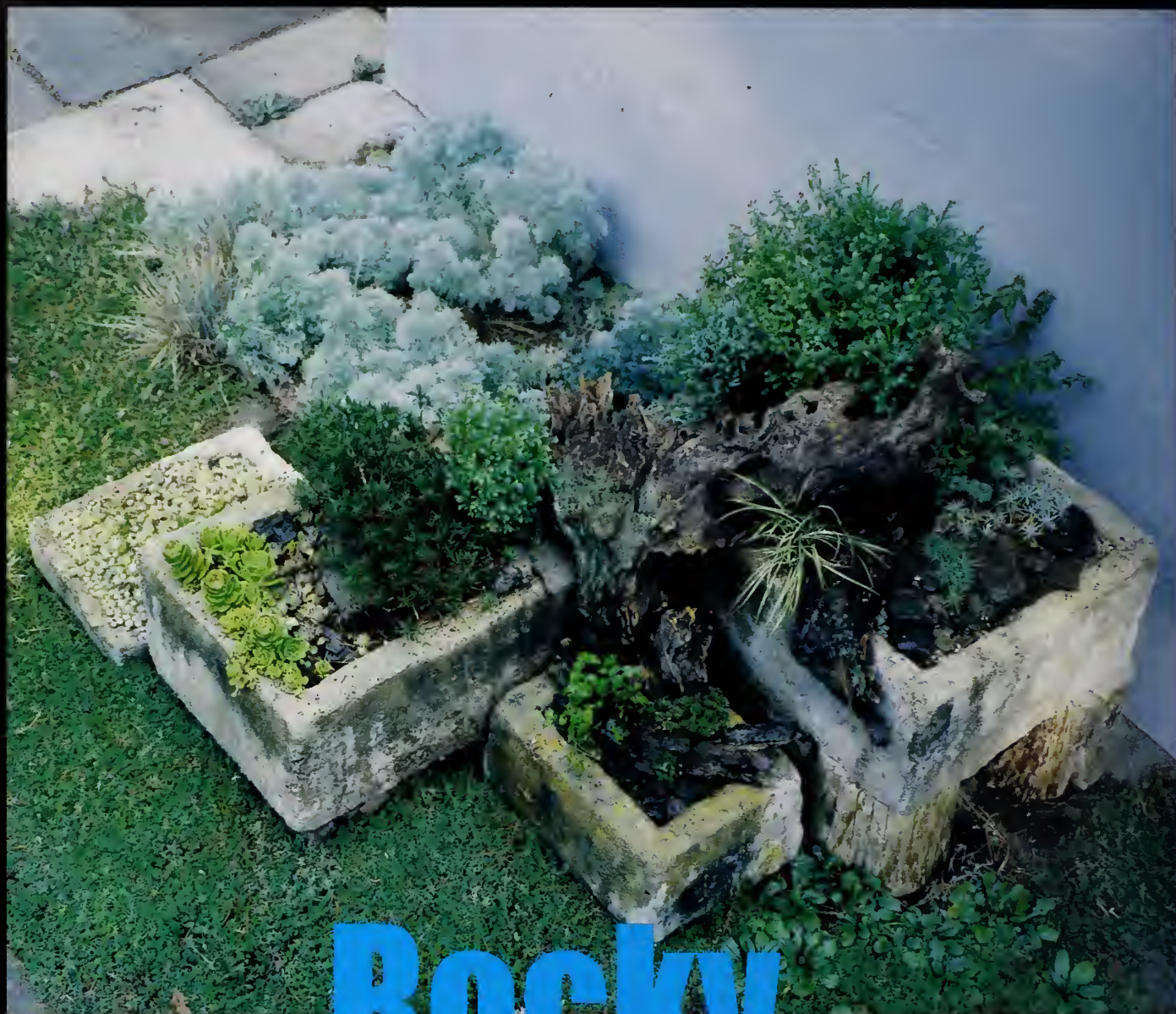
The buds of 1999 swell confidently right now, though next fall, I'm thinking I'll do what devout pot culture suggests: renew the soil, prune, and set the peony higher. That will give it more root room and better stance in relation to the kettle and its companion, black mondo grass (*Ophiopogon planiscapus* 'Nigrescens'). I also let little *Viola labradorica* self sow. Its purple-flushed green leaves are a pleasing small echo of the same in the peony's looming shade.

I say "devout" pot culture because containers of established continuity inspire the kind of devotion bonsai does, or even *penjing*, the Chinese discipline of "artistic" container culture. Splendid examples of both are on view at the National Arboretum in Washington, D.C.

In that same spirit, I'll be looking for that just-right rock to "connect the landscape with the sky" in this small universe of aristocratic peony rising out of, and above, the kettle. I find

myself drawn to that kind of balanced contradiction. Same as with the kettle's mulch of matte-black granite pebbles, water-worn midway between angular and round.

Ye gods, am I getting just too container-cultured for words? Do I dare vaunt the blooming winter-garden kitchen-ware in this room with me now? *Helleborus foetidus* 'Sopron' blooming for months in a gray metal pot? Tassel fern *Polystichum polyblepharum* filling its green enamel bucket? No. I can't go on. My containers are me like yours will be you. Go, contain yourself in peace. Unless, of course, you prefer pizzazz. ❖

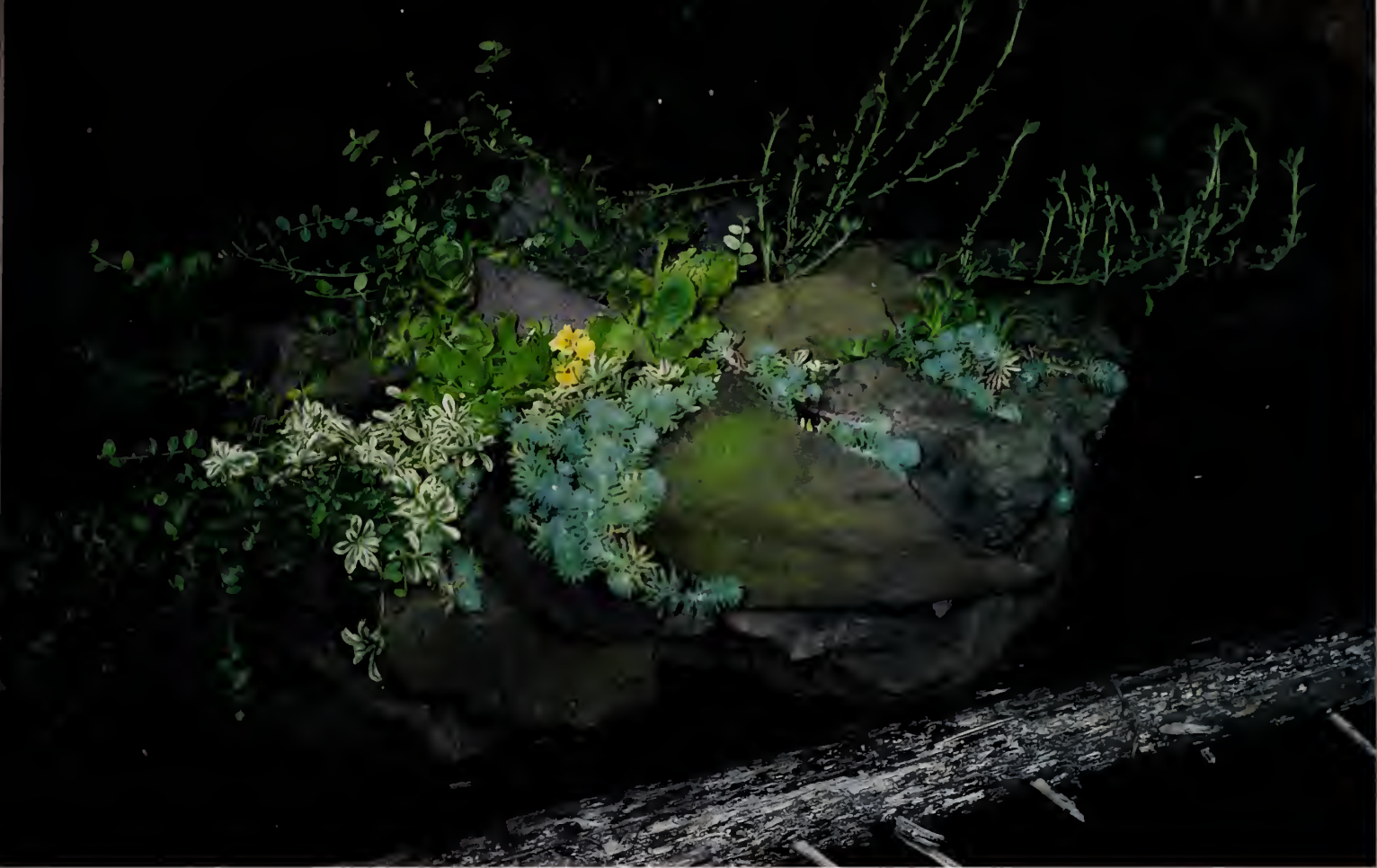


Rocky Mountain High

by Dick Van Duzer

The suggestion of a trough-making workshop always stirs up enthusiasm among my gardening friends. I don't know if the appeal is the artsy-craftsy aspect of playing with concrete, as we did as children making mudpics, or whether it's the fascination of creating a miniature landscape of alpine plants in a trough. There is great fun working on a reduced scale along with the challenge of finding appropriate small plants. That is one reason for the popularity of alpine plants which by nature are minuscule. Their struggle for survival makes them that way and many would not survive in an open garden without the safe haven of a good trough container.

The Art of Alpine Rock Gardening with Troughs



All photos by Dick Von Duzer

Culture

Rock gardeners are more often "plant people" than "garden designers," and nurturing a finicky plant to horticultural perfection is their ultimate joy. Unlike their colleagues in other branches of horticulture, rock gardeners are often dealing with *species*, which are plants of pure blood found in the wild throughout remote parts of the world. And for the cultivation of these more demanding plants, many alpine lovers find troughs very handy for the job. In fact, nursery catalogues serving the alpine rock-garden trade often indicate in a plant description that it's best grown in a trough. Why? Because alpine plants naturally thrive in austere conditions where roots must dig deep through the detritus of mountainsides to find water and simple sustenance among rock fissures. This makes them fine candidates for the confinement of trough gardening.

Besides perfect drainage, rock garden plants need no more than moderate fertility and a near-neutral pH. Plants from scree conditions (e.g., a rocky slope) usually want an open soil with good drainage, while woodland plants want more loam. So, to make a good soil for your trough, start with equal parts loam, leaf mold, and sharp sand, and then

Left: Bring your own artifice to add distinction to the trough arrangement. Driftwood is used here to add a line and help tie together parts of the grouping. Dwarf *Chamaecyparis*, *Scutellaria*, *Degenia velebitica*, *Erysimum kotschyonum*, and *Iberis pygmaea* are some of the plants contained herein, with a surround planting to frame and add importance to the grouping.

Above: Don't like concrete? Try assembling a grouping of rocks to form a more natural trough. Bonding the rocks on the inside will hold this all together. *Teucrium*, *Arobis ferdinandi-coburgi* 'Voriegote,' *Primula vulgaris*, *Sedum*, *Orostachys*, and *Euonymus fortunei* 'Kewensis' help fill in the seams. Finding rocks that will fit together nicely is not as difficult as you might imagine.

amend proportions to suit the specific needs of your plants. Loam and leaf mold will supply fertility and hold moisture, but remember that drainage is important and can be achieved with the addition of coarse sand or fine gravel.

Turface is a popular soil amendment that provides quick drainage with some moisture retention (for this reason, it is also often used in soil mixes for bonsai, which in many ways is quite similar to

alpine gardening). Watering should be carefully monitored, however, since this moisture retention may be too effective and cause some rotting. This has been a problem for me especially with primulas. Coarse gravel (1/2"-1/4") is great for scree mix, as it affords good drainage and, mixed with broken-down plant matter, resembles the natural environs of these plants. Too fine a sand compacts and will not provide the drainage desired. When planting troughs, we might think of it as truly "creating a landscape," at least more so than when planting other containers.

A national home magazine recently gave a recipe for general container planting, suggesting that we think in terms of making a flower arrangement. Troughs are not flower arrangements, however. Thoughts of reproducing a woodland scene or a mountain outcropping might be kept in mind always with a definite overall plan in view. The stamp of your originality is important and you should bring your artifice to the planting using all the intuitive feelings of design you have (gardens are by definition artificial and any of our perceptions of nature will still be filtered through our notions of what garden art is). Proportion is another important consid-



A free-form trough is a challenge, but also fun to make. *Oxalis hedysaroides* adds long-season color. *Selaginella*, hardy when removed to a cold frame in winter, or hardy *Acoeno*, and *Soxifraga toygeto* are some of the plants.

eration in these miniature designs—the proportion of the plants to each other and all the plants to the size of the trough. However, if horticultural perfection is your goal, then design matters are of little concern.

Placement & Winter Care

Most of the plants you use will be perennials, but winter wetness can be a problem for alpine. To protect them from winter moisture, the ideal solution—in the absence of an alpine house—would be a dependable snow cover to last well into spring. As this does not happen in my Mid-Atlantic area, I cover some of mine with plastic sheeting over wire hoops, keeping the cover well above the plants. Since sun can heat up these mini greenhouses during the day, lay evergreen boughs over the plastic for a good cover of shade. Some attention to watering is still necessary from time to time during the winter for those under protection. They should not be allowed to dry out.

Troughs on the south side of the house where sun exposure is harsh are particularly susceptible to this, but troughs in other locations can be left to care for themselves with no cover except evergreen boughs. Short periods of sun will not harm or break dormancy. They're watered by nature and, since these plants are not particularly

fussy, there is usually no problem. Troughs can also be placed in a cold frame if they contain some particular gems.

Next, consider the siting of your troughs in the garden. Unless they are composed of shade lovers, they should be placed in full sun or at least very bright open locations. To my mind, they should also be in places frequently passed on a terrace or walkway, so any maintenance they need can be quickly attended to. A paver or two might possibly be removed for some complementary in-ground planting nearby to soften the base. Most troughs benefit from being raised off the ground slightly and several grouped together make effective displays. However, troughs elevated on some haphazard assortment of props will destroy the overall charm. Carefully consider the staging and be sure that the material used for elevation is secure enough to avoid accidents. Also decide how close the viewer should be to fully enjoy the details of your planting. Some charming minuscule plants at ground level could be completely overlooked.

Build Your Own

"Trough" is a generic name for a type of planting container. Originally, troughs were carved from stone and used in English cottages for washing up. Larger ones were used to feed or water

cattle. They're nearly impossible to find now and if you are that lucky, they are expensive. For modern alpine or rock gardeners lucky enough to find them, they have a natural charm that sets off these miniature landscapes, and their weathered stone surface resembles the natural habitat of the specimens planted within.

Hypertufa is a popular material for the home craftsperson to make his or her own trough. This is a mix of equal parts Portland cement, peat, and perlite with the addition of Hi-Tech Fibers. This last ingredient aids bonding and may be used instead of chickenwire to help strengthen your work. Mix these fibers in the dry mix before adding water to the consistency of cottage cheese. I've tried a mix of half Sakrete and half peat with okay results. The Sakrete was left over from another project; otherwise, I'm not sure I'd use it again. Replacing the sand with peat and perlite in the mix lightens the weight of the finished trough, making moving easier (the peat helps the aged appearance and gives a rough texture, instead of smooth concrete). Very large troughs are very difficult to move, but they can be moved by two people using rope slings under each end. Don't try to move any newly made large trough until it's well set several months.

Molds may be constructed with foam



Close planting around the base helps soften the hard lines of a trough. *Erysimum kotschyonum*, *Sempervivum*, *Dionthus*, *Arobis androsaceo*, and *Geronium sessiliflorum* 'Nigricans' are some of the plants. The dwarf *Cryptomeria* has remained in this trough for at least 10 years. Annual applications of bone meal in early spring sustains the plants in most of my troughs.

boards, plywood or expendable heavy cardboard boxes: one to fit inside and the other to form a two-inch-thick (or thicker) form. It does work well when the proper combination of boxes can be found. Most of the troughs pictured in this article were fashioned this way. Other larger ones were formed in a collapsible plywood mold, which has more strength on the sides to help avoid bulging. This is especially important with large troughs. Cardboard box forms often need some extra outside support on the sides to avoid this problem. Molds—with the exception of cardboard boxes—should be sprayed with Pam or other grease to free the mold when the work is set. Smearing the finished trough with soured milk products is said to hasten moss development, but I've found only minimal success with this. Adding coloring powder to the dry mix is attractive and painting the trough works, too, but be careful to achieve a natural appearance. Hypertufa troughs sometimes shed a piece of covering or a crack might develop. Repair these immediately. Clean affected parts, digging out all loose particles and then apply an adhesive and new hypertufa.

Another of my troughs was formed with local stones. On a large flat stone, arrange smaller ones fitted together to form sides. Liquid Nails (a craft product) will hold the stones in place while the

work is in progress and, for more permanence, cement can be applied on the inside. This rock assemblage has a very nice natural look and the appearance can be further enhanced by leaving gaps here and there to accommodate plants of trailing habit. Be sure to allow drainage holes in any trough you make.

One other approach is a free-form design. Start with a rough shape made with chickenwire or any other wire mesh and, using rubber gloves, build up the sides after forming a base. Apply some hypertufa mix on the inside and outside of the wire frame. If your frame is of a considerable size, the sides will be inclined to bulge and sag in places. This can be fortuitous to really create a free form, but some support again should be kept handy to avoid collapse since the mix is heavy. If the mix is too wet, you're in for trouble. It may be worked on over several days, however, letting the previous day's work set-up and then carrying on with fresh tufa later. This method is a challenge, but also great fun (back to those mud-pie days again?)

Drainage holes can be made with a wood dowel or short candle that eventually gets knocked out once the concrete is set. Plastic utility bowls sprayed with Pam can also be used. Invert the bowl on a board and apply the mix evenly over the form. This is easy and

makes a satisfactory container for your plants. Sheet lead is also effective in creating an informal shape. Bring up the sides handkerchief fashion and pop several drainage holes in the bottom. It's quickly fabricated and has a good natural color. Its location, however, should be out of the sun. You don't want to heat up the lead and cook the plants.

Besides the pleasure of miniature landscapes, troughs also offer the opportunity for the development of quality plants with unusual requirements. Creating microclimates is helpful in this pursuit, since these containers can be moved as seasons change and plant wants can be more properly accommodated. Spring sun is great for plants that would happily accept mid-day shade or even a full Northern exposure during July and August. Some want to be wet in spring and bake dry during summer. These environmental needs are important and some thoughtful concern on the part of the gardener is well served. Most true alpine plants have a rugged heritage, so their reputation for being impossibly difficult is unjustified.

A few miniature plants for you to consider growing are drabas, androsaces, dwarf antennarias, arenarias, diminutive forms of heuchera, saxifrages, sedums, potentillas, some primulas, phlox, dwarf conifers, and veronicas. There are wonderful plants to use in your trough.

In all, troughs have a charm that is intrinsically their own. The contrast of foliage textures, rocks, and the troughs themselves with the occasional exquisite blooms, all in miniature, are the tangible evidence of this charm. Rock gardening is a horticultural sphere where less bright bloom is preferable. These compositions of silvers, greens, and grays, all glaucous and twiggy, will keep us interesting company for many months. This is a handy and intimate form of gardening. Try it. ♦

Dick Van Duzer is a member of the North American Rock Garden Society (NARGS), Delaware Valley Chapter. For more information on NARGS, surf the net at www.nargs.org or write P.O. Box 67, Millwood, NY 10546. Also check out Rock Gardening On The Net at www.ukonline.co.uk/alpines/; or the Alpine Rock Garden Society at www.alpinegardensoc.demon.co.uk/ags/html.

1998-99 GREEN SCENE INDEX

SEPTEMBER 1998 TO JULY 1999 (VOL. 27)

BY TITLE & SUBJECT

***Acer palmatum* 'Waterfall'**
Put a Little Gold in Your Garden, Gold Medal Plants 1998,

Bitner, Richard L.
Nov. 1998, p. 20,
Vol. 27 (2)

And Now For a Real Dangerous Hobby...
Gardening

Wolk, Art
March 1999, p. 24,
Vol. 27 (4)

Art's 10 Tips For Gardening Safety

Wolk, Art
March 1999, p. 26,
Vol. 27 (4)

***Arum italicum*: Letters to the Editor, "ALERT: Promising Perennials"**

Fell, Derek
Sept. 1998, p. 37,
Vol. 27 (1)

Autumn, In the Gloaming, A Meditation On the Coming of Late...

Landry, Peter
Nov. 1998, p. 4, Vol. 27 (2)

Bartram At 300, John...

Levine, Adam
May 1999, p. 25, Vol. 27 (5)

Beauty by Design

Bowell, Michael
July 1999, Vol. 27 (6)

Berries: Fruitopia!, Ornamental Fruit For Your Flower Garden

Appell, Scott
May 1999, p. 18, Vol. 27 (5)



photos by Pete Prown

Black Walnut Trees and Other Troubles

Fuchs, Lucy
Sept. 1998, p. 19, Vol. 27(1)

Bonsai Master in the Delaware Valley: A Profile of Chase Rosade, A

Wolfe, Mary Lou
March 1999, p. 16, Vol. 27 (4)

Books: Books to Read in the Post-Gardening Season

Bitner, Richard L.
Sept. 1998, p. 24, Vol. 27 (1)

Books: New Books...Winter Reading

Fournier, Erin, Pete Prown, Adam Levine
Jan. 1999, p. 21, Vol. 27 (3)

Books: The Gardener's Bookshelf

Monheim, Eva, Pete Prown, Pamela Vu, Erin Fournier
July 1999, Vol. 27 (6)

Containers: Beauty by Design

Bowell, Michael
July 1999, p. 10, Vol. 27 (6)

Containers: Creative Containers

Bowell, Michael
March 1999, p. 4, Vol. 27 (4)

Containers: Harvest From a Tub

Eddison, Sydney
July 1999, p. 21, Vol. 27 (6)

Containers: Pots for the Public

Bunting, Andrew
July 1999, p. 16, Vol. 27 (6)

Containers: Pots 101

Rogers, Ray
July 1999, p. 4, Vol. 27 (6)

Containers: Rust in Peace

Malocsay, J. P.
July 1999, p. 29, Vol. 27 (6)

Containers: Rocky Mountain High

Duzer, Dick Van
July 1999, p. 32, Vol. 27 (6)

Containers: Secret Weapons for Successful Container Gardening

Monheim, Eva
July 1999, p. 14, Vol. 27 (6)

- Containers: What Can We Plant in Today?**
Wolfe, Mary Lou
July 1999, p. 25, Vol. 27 (6)
- Crafts: Out of Your Gourd, A Christmas Project From the Garden**
Lashley, Victoria Mowrer
Nov. 1998, p. 16, Vol. 27 (2)
- Deep Roots in the City**
Brunton, Lauri A.
Jan. 1999, p. 7, Vol. 27 (3)
- Delayed Gratification Gardening**
McCabe, Sally
Sept. 1998, p. 30, Vol. 27 (1)
- Delphinium: The Finicky Delphinium**
Trosino, Virginia
Sept. 1998, p. 36, Vol. 27 (1)
- Design on Nature...the Art of Gardening, Sneak Peek at this Year's Elegant Central Feature Exhibit**
Foley, Judy Mathe
Jan. 1999, p. 14, Vol. 27 (3)
- Door To Another World, An Artistic Blacksmith Breathes Life Into Steel**
Levine, Adam
Jan. 1999, p. 4, Vol. 27 (3)
- Dutch Wonderlands**
Evans, Alison
March 1999, p. 12, Vol. 27 (4)
- Eden For Awhile: Garden Moves—You Can Take it With You**
Malocsay, J. P.
Sept. 1998, p. 15, Vol. 27 (1)
- Eggplant: Obsessed By...**
Pepper, Jane G.
May 1999, p. 22, Vol. 27 (5)
- Ekianthus perulatus* 'J. L. Pennock': Put a Little Gold in Your Garden, Gold Medal Plants 1998**
Bitner, Richard L.
Nov. 1998, p. 21, Vol. 27 (2)
- Elm: Made in the Shade, One Gardener's Recollection of a Stately...**
Sparkman, Marby
Nov. 1998, p. 6 Vol. 27 (2)
- English Eye, A UK Designer Reflects on How to Improve Your Flower Garden**
Prown, Pete
Nov. 1998, p. 12, Vol. 27 (2)
- Esprit de Corps: Tales of Hope, Renewal...And an Army of Garden Volunteers**
Foley, Judy Mathe
May 1999, p. 30, Vol. 27 (5)
- Fancy-Leaf Pelargoniums**
Levine, Adam
Sept. 1998, p. 4, Vol. 27 (1)
- From Small Packages... Come Mighty Oaks, A Rainy Day Visit to Windrose Nursery**
Yang, Linda
March 1999, p. 20, Vol. 27 (4)
- Fruitopia!: Ornamental Fruit For Your Flower Garden**
Appell, Scott
May 1999, p. 18, Vol. 27 (5)
- Garden Design: A Sunpit Reigns, A Garden For All Seasons**
Grubb, Bill
Sept. 1998, p. 21, Vol. 27 (1)
- Garden Design: Dutch Wonderlands**
Evans, Alison
March 1999, p. 12, Vol. 27 (4)
- Garden Design: The English Eye, A UK Designer Reflects on How to Improve Your Flower Garden: Garden Design**
Prown, Pete
Nov. 1998, p. 12, Vol. 27 (2)
- Garden Writer's Perennial Wish List**
Taylor, Patricia, A.
Sept. 1998, p. 33, Vol. 27 (1)
- Geraniums: Fancy-Leaf Pelargoniums**
Levine, Adam
Sept. 1998, p. 4, Vol. 27 (1)
- Gold Medal Plants: Put a Little Gold in Your Garden, 1998**
Bitner, Richard L.
Nov. 1998, p. 20, Vol. 27 (2)
- Golden Apples of the Gods: Revisiting the Mysterious Quince**
Weidner, Bea
May 1999, p. 26, Vol. 27 (5)
- Goodbye to our Editor Jean Byrne Who Moves On After 27 years**
Pepper, Jane G.
Sept. 1998, p. 3, Vol. 27 (1)
- Gourds: Out of Your Gourd, A Christmas Project From the Garden**
Lashley, Victoria Mowrer
Nov. 1998, p. 16, Vol. 27 (2)
- Hardy Plants: Surrounded By Sand, 5 Colorful Rugged Plants For a Seashore Landscape**
Coyle, Gretchen
May 1999, p. 21, p. 4, Vol. 27 (5)
- Harvest From a Tub**
Eddison, Sydney
July 1999, Vol. 27 (6)
- Harvest Show: World Beet**
Brunton, Lauri A.
May 1999, p. 10, Vol. 27 (5)
- Herbs: If Life Gives You Lemons...Grow Lemon Herbs**
Kosempel, Ronny
May 1999, p. 14, Vol. 27 (5)
- High & Mighty, Paying Homage to Aristocrats of the Ornamental Grass World**
Ormsby, Gwynne
Nov. 1998, p. 26, Vol. 27 (2)
- In the Gloaming, A Meditation On the Coming of Late Autumn**
Landry, Peter
Nov. 1998, p. 4, Vol. 27 (2)
- Letter From the Editor: A New Garden Path**
Prown, Pete
Nov. 1998, p. 3, Vol. 27 (2)
- Letter From The Editor: Spring, A Reality Check**
Prown, Pete
March 1999, p. 3, Vol. 27 (4)
- Letter From the Editor: The Gardener As Artist**
Prown, Pete
Jan. 1999, p. 3, Vol. 27 (3)
- Letter From The Editor: Who Spiked the Garden?**
Prown, Pete
May 1999, p. 3 Vol. 27 (5)
- Letter to the Editor: A Quiet Place**
LoFurno, Michael J.
Nov. 1998, p. 33, Vol. 27 (2)
- Letter to the Editor: From Generation to Generation**
Duzer, Dick Van
Nov. 1998, p. 33, Vol. 27 (2)
- Letter to the Editor: Weeds...or Wonders?**
Jones, Samuel
Nov. 1998, p. 33, Vol. 27 (2)
- Letter to the Editor: "ALERT: Promising Perennials, *Arum italicum*"**
Fell, Derek
Sept. 1998, p. 37, Vol. 27 (1)
- Letter to the Editor: Art Wolk Responds**
Wolk, Art
Sept. 1998, p. 37, Vol. 27 (1)
- Letter to the Editor: *Lysimachia nummularia* 'Aurea'**
Malocsay, J. P.
Sept. 1998, p. 37, Vol. 27 (1)
- Letter to the Editor: Taylor Your Garden**
Olson, Florence
Sept. 1998, p. 37, Vol. 27 (1)
- Lysimachia nummularia* 'Aurea': Letters to the Editor**
Malocsay, J. P.
Sept. 1998, p. 37, Vol. 27 (1)

Made in the Shade, One Gardener's Recollection of a Stately Elm

Sparkman, Marby
Nov. 1998, p. 6, Vol. 27 (2)

Magic of Miniatures, The

Sparkman, Marby
Jan. 1999, p. 10, Vol. 27 (3)

Major Talent, A Listing of All the Major Exhibitors at the 1999 Philadelphia Flower Show

Fournier, Erin
Jan. 1999, p. 24, Vol. 27 (3)

Meeting Big Mama, Coming Face to Face with Giant Topiary

Reardon, Jackie
Jan. 1999, p. 19, Vol. 27 (3)

***Metasequoia glyptostroboides*: Put a Little Gold in Your Garden, Gold Medal Plants, 1998**

Bitner, Richard L.
Nov. 1998, p. 20, Vol. 27 (2)

Miniatures: The Magic of Miniatures

Sparkman, Marby
Jan. 1999, p. 10, Vol. 27 (3)

Natural Beauty of Tulips, The

Noble, Dorothy
Nov. 1998, p. 8, Vol. 27 (2)

Oaks: From Small Packages...Come Mighty Oaks, A Rainy Day Visit to Windrose Nursery

Yang, Linda
March 1999, p. 20, Vol. 27 (4)

Obsessed By Eggplant

Pepper, Jane G.
May 1999, p. 22, Vol. 27 (5)

Ornamental Grasses: High & Mighty, Paying Homage to Aristocrats of the Ornamental Grass World

Ormsby, Gwynne
Nov. 1998, p. 26, Vol. 27 (2)

Out of Your Gourd, A Christmas Project From the Garden

Lashley, Victoria Mowrer
Nov. 1998, p. 16, Vol. 27 (2)

Pelargonium: Fancy-Leaf Pelargoniums

Levine, Adam
Sept. 1998, p. 4, Vol. 27 (1)

Perennials: A Garden Writer's Perennial Wish List

Taylor, Patricia, A.
Sept. 1998, p. 33, Vol. 27 (1)

Philadelphia Flower Show: Design on Nature...the Art of Gardening, Sneak Peek at this Year's Elegant Central Feature Exhibit

Foley, Judy Mathe
Jan. 1999, p. 14, Vol. 27 (3)

Philadelphia Flower Show: Major Talent, A Listing of All the Major Exhibitors at the 1999, Philadelphia Flower Show

Fournier, Erin
Jan. 1999, p. 24, Vol. 27 (3)

Philadelphia Flower Show: Meeting Big Mama, Coming Face to Face with Giant Topiary

Reardon, Jackie
Jan. 1999, p. 19, Vol. 27 (3)

Philadelphia Flower Show: Stiff Competition, the 1999, Philadelphia Flower Show's Competitive Classes Entries

Fournier, Erin
Jan. 1999, p. 3, Vol. 27 (3)

Philadelphia Flower Show: The Magic of Miniatures

Sparkman, Marby
Jan. 1999, p. 10, Vol. 27 (3)

Philadelphia Green: Deep Roots in the City

Brunton, Lauri A.
Jan. 1999, p. 7, Vol. 27 (3)

Philadelphia Green: Esprit de Corps, Tales of Hope, Renewal...And an Army of Garden Volunteers

Foley, Judy Mathe
May 1999, p. 30, Vol. 27 (5)

Plant Societies' Special Meetings and Sales, 1999

Fournier, Erin
March 1999, p. 28, Vol. 27 (4)

Pots for the Public

Rogers, Ray
July 1999, p. 16, Vol. 27 (6)

Pots 101

Rogers, Ray
July 1999, p. 4, Vol. 27 (6)

Put a Little Gold in Your Garden, Gold Medal Plants 1998

Bitner, Richard L.
Nov. 1998, p. 20, Vol. 27 (2)

Quince: Golden Apples of the Gods, Revisiting the Mysterious...

Weidner, Bea
May 1999, p. 26, Vol. 27 (5)

Rediscovering the Dawn Redwood

Bitner, Richard L.
Nov. 1998, p. 23, Vol. 27 (2)

Rocky Mountain High: Rock Gardening

Duzer, Dick Van
July 1999, p. 32, Vol. 27 (6)

Rooftop Gardens: Roof Lines, A Magical Rooftop Garden In West Philadelphia

Levine, Adam
May 1999, p. 6, Vol. 27 (5)

Safety: And Now For a Real Dangerous Hobby... Gardening

Wolk, Art
March 1999, p. 24, Vol. 27 (4)

Sculpture: Door To Another World, An Artistic Blacksmith Breathes Life Into Steel

Levine, Adam
Jan. 1999, p. 4, Vol. 27 (3)

Seashore Plants: Surrounded By Sand, 5 Colorful Rugged Plants For a

Coyle, Gretchen
May 1999, p. 4, Vol. 27 (5)

Secret Weapons for Successful Container Gardening

Monheim, Eva
July 1999, p. 14, Vol. 27 (6)

Seed Savers Exchange: Seeding the Future

Levine, Adam
Nov. 1998, p. 28, Vol. 27 (2)

Shade: Made in the Shade, One Gardener's Recollection of a Stately Elm

Sparkman, Marby
Nov. 1998, p. 6, Vol. 27 (2)

Sixty Seasons on Red Clay Creek

Darke, Rick
Sept. 1998, p. 11, Vol. 27 (1)

Stiff Competition: The 1999 Philadelphia Flower Show's Competitive Classes Entries

Fournier, Erin
Jan. 1999, p. 3, Vol. 27 (3)

Sunpit Reigns: A Garden For All Seasons

Grubb, Bill
Sept. 1998, p. 21, Vol. 27 (1)

Surrounded By Sand, 5 Colorful Rugged Plants For a Seashore Landscape

Coyle, Gretchen
May 1999, p. 4, Vol. 27 (5)

Topiary: Meeting Big Mama, Coming Face to Face with Giant Topiary

Reardon, Jackie
Jan. 1999, p. 19, Vol. 27 (3)

Triage in the Garden

Chandoha, Walter
March 1999, p. 8, Vol. 27 (4)

Troughs: Rocky Mountain High

Duzer, Dick Van
July 1999, p. 32, Vol. 27 (6)

Tulips: The Natural Beauty of Tulips

Noble, Dorothy
Nov. 1998, p. 8, Vol. 27 (2)

Vegetables: Delayed Gratification Gardening

McCabe, Sally
Sept. 1998, p. 30, Vol. 27 (1)

Vegetables: Harvest from a Tub

Eddison, Sydney
July 1999, Vol. 27 (6)

Vegetables: Obsessed By Eggplant

Pepper, Jane G.
May 1999, p. 22, Vol. 27 (5)

Vegetables: World Beet

Brunton, Lauri A.
May 1999, p. 10, Vol. 27 (5)

Volunteers: Esprit de Corps, Tales of Hope, Renewal...And an Army of Garden Volunteers

Foley, Judy Mathe
May 1999, p. 30, Vol. 27 (5)

What Can We Plant In Today?

Wolfe, Mary Lou
July 1999, p. 25, Vol. 27 (6)

World Beet: A Visit to Amy Goldman's Global Garden

Brunton, Lauri A.
May 1999, p. 10, Vol. 27 (5)

BY AUTHOR

Appell, Scott

"Fruitopia!, Ornamental Fruit For Your Flower Garden"
May 1999, p. 18, Vol. 27 (5)

Bitner, Richard L.

"Books to Read in the Post-Gardening Season"
Sept. 1998, p. 24, Vol. 27 (1)

"Put a Little Gold in Your Garden, Gold Medal Plants 1998"

Nov. 1998, p. 20, Vol. 27 (2)

Bowell, Michael

"Creative Containers"
Mar. 1999, p. 4, Vol. 27 (4)

"Beauty by Design"
July 1999, p. 10, Vol. 27 (6)

Brunton, Lauri A.

"Deep Roots in the City"
Jan. 1999, p. 7, Vol. 27 (3)

"World Beet"
May 1999, p. 10, Vol. 27 (5)

Bunting, Andrew

"Pots for the Public"
July 1999, p. 16, Vol. 27 (6)

Chandoha, Walter

"Triage in the Garden"
Mar. 1999, p. 8, Vol. 27 (4)

Coyle, Gretchen

"Surrounded By Sand: 5 Colorful Rugged Plants For a Seashore Landscape"
May 1999, p. 4, Vol. 27 (5)

Darke, Rick

"Sixty Seasons on Red Clay Creek"
Sept. 1998, p. 11, Vol. 27 (1)

Duzer, Dick Van

"Letter to the Editor: From Generation to Generation"
Nov. 1998, p. 33, Vol. 27 (2)

"Rocky Mountain High"
July 1999, p. 32, Vol. 27 (6)

Eddison, Sydney

"Harvest from a Tub"
July 1999, p. 22, Vol. 27 (6)

Evans, Alison

"Dutch Wonderlands"
Mar. 1999, p. 12, Vol. 27 (4)

Fell, Derek

"Letters to the Editor: 'ALERT: Promising Perennials, *Arum italicum*'"
Sept. 1998, p. 37, Vol. 27 (1)

Foley, Judy Mathe

"Design on Nature: The Art of Gardening, Sneak Peek at this Year's Elegant Central Feature Exhibit"
Jan. 1999, p. 14, Vol. 27 (3)

"*Esprit de Corps*, Tales of Hope, Renewal...And an Army of Garden Volunteers: Philadelphia Green"
May 1999, p. 30, Vol. 27 (5)



Fournier, Erin

"Stiff Competition, the 1999 Philadelphia Flower Show's Competitive Classes Entries"
Jan. 1999, p. 3, Vol. 27 (3)

"Major Talent, A Listing of All the Major Exhibitors at the 1999 Philadelphia Flower Show"
Jan. 1999, p. 24, Vol. 27 (3)

"New Books...Winter Reading"
Jan. 1999, p. 21, Vol. 27 (3)

"High Society, Plant Societies' Special Meetings and Sales 1999"
Mar. 1999, p. 28, Vol. 27 (4)

Fuchs, Lucy

"Black Walnut Trees and Other Troubles"
Sept. 1998 p. 19, Vol. 27 (1)

Grubb, Bill

"A Sunpit Reigns: A Garden For All Seasons"
Sept. 1998, p. 21, Vol. 27 (1)

Jones, Samuel

"Letter to the Editor: Weeds...or Wonders?"
Nov. 1998, p. 33, Vol. 27 (2)

Kosempel, Ronny

"If Life Gives You Lemons...Grow Lemon Herbs"
May 1999, p. 14 Vol. 27 (5)

Landry, Peter

"In the Gloaming, A Meditation On the Coming of Late Autumn"
Nov. 1998, p. 4, Vol. 27 (2)

Lashley, Victoria Mowrer

"Out of Your Gourd, A Christmas Project From the Garden"
Nov. 1998, p. 16, Vol. 27 (2)

Levine, Adam

"Fancy-Leaf Pelargoniums"
Sept. 1998, p. 4, Vol. 27 (1)

"Seeding the Future: Seed Savers Exchange"
Nov. 1998, p. 28, Vol. 27 (2)

"Door To Another World, An Artistic Blacksmith Breathes Life Into Steel"
Jan. 1999, p. 4, Vol. 27 (3)

"John Bartram At 300"
May 1999, p. 7, Vol. 27 (5)

"Roof Lines: A Magical Rooftop Garden In West Philadelphia"
May 1999, p. 6, Vol. 27 (5)

LoFurno, Michael J.

"Letter to the Editor: A Quiet Place"
Nov. 1998, p. 33, Vol. 27 (2)

Malocsay, J. P.

"Eden For Awhile: Garden Moves, You Can Take it With You"
Sept. 1998, p. 15, Vol. 27 (1)

"Letters to the Editor: *Lysimachia nummularia* 'Aurea'"
Sept. 1998, p. 37, Vol. 27 (1)

"Rust in Peace"
July 1999, p. 29, Vol. 27 (6)

"Letter From The Editor: Contain Yourself"
July 1999, p. 3, Vol. 27

McCabe, Sally

"Delayed Gratification Gardening"
Sept. 1998, p. 30, Vol. 27 (1)

Monheim, Eva

"Secret Weapons for Successful Container Gardening"
July 1999, p. 14, Vol. 27 (6)

Noble, Dorothy

"The Natural Beauty of Tulips"
Nov. 1998, p. 8, Vol. 27 (2)

Olson, Florence

"Letters to the Editor: Taylor Your Garden"
Sept. 1998, p. 37, Vol. 27 (1)

Ormsby, Gwynne

"High & Mighty: Paying Homage to Aristocrats of the Ornamental Grass World"
Nov. 1998, p. 26, Vol. 27 (2)

Pepper, Jane G.

"Goodbye to Our Editor, Jean Byrne, Who Moves on After 27 Years"
Sept. 1998, p. 3, Vol. 27 (1)

"Obsessed By Eggplant"
May 1999, p. 22, Vol. 27 (5)

Prown, Pete

"English Eye, A UK Designer Reflects on How to Improve Your Flower Garden"
Nov. 1998, p. 12, Vol. 27 (2)

"Letter From the Editor: A New Garden Path"
Nov. 1998, p. 3, Vol. 27 (2)

"Letter From the Editor: The Gardener As Artist"
Jan. 1999 p. 3 Vol. 27 (3)

"New Books...Winter Reading"
Jan. 1999, p. 21, Vol. 27 (3)

"Letter From The Editor: Spring: A Reality Check"
Mar. 1999, p. 3, Vol. 27 (4)

"Letter From The Editor: Who Spiked the Garden"
May 1999, p. 3, Vol.. 27 (5)

Reardon, Jackie

"Meeting Big Mama: Coming Face to Face with Giant Topiary"
Jan. 1999, p. 19, Vol. 27 (3)

Rogers, Ray

"Pots 101"
July 1999, p. 5, Vol. 27 (6)

Sparkman, Marby

"Made in the Shade: One Gradener's Recollection of a Stately Elm"
Nov. 1998, p. 6, Vol. 27 (2)

"The Magic of Miniatures"
Jan. 1999, p. 10, Vol. 27 (3)

Taylor, Patricia, A.

"A Garden Writer's Perennial Wish List"
Sept. 1998, p. 33, Vol. 27 (1)

Trosino, Virginia

"The Finicky Delphinium"
Sept. 1998, p. 36, Vol. 27 (1)

Weidner, Bea

"Golden Apples of the Gods: Revisiting the Mysterious Quince"
May 1999, p. 26, Vol. 27 (5)

Wolfe, Mary Lou

"A Bonsai Master in the Delaware Valley: A Profile of Chase Rosade"
Mar. 1999, p. 6, Vol. 27 (4)

"What Can We Plant in Today?"
July 1999, p. 25, Vol. 27 (6)

Wolk, Art

"And Now For a Real Dangerous Hobby... Gardening: Safety"
Mar.1999, p. 24, Vol. 27 (4)

"Art's 10 Tips For Gardening Safety"
Mar. 1999, p. 25, Vol. 27 (4)

"Letters to the Editor: Art Wolk Responds"
Sept. 1998, p. 37, Vol. 27 (1)

Yang, Linda

"From Small Packages... Come Mighty Oaks: A Rainy Day Visit to Windrose Nursery"
Mar. 1999, p. 20, Vol. 27 (4)

CRAFTS

Rare Antique Flower Prints
17th and 18th Century
Hand Colored and Very Decorative

Nesta Parry

8862 Towanda Street Hours by Appointment
Phila., Pa 19118 (215) 247-3925

EVENTS

DELAWARE VALLEY DAYLILY SOCIETY

DAYLILY SHOW

Saturday, July 10, 1999, 1-4pm
Paoli Presbyterian Church
225 S. Valley Road, Paoli, PA

FALL DAYLILY SALE & AUCTION

Saturday, August 28, 1999
Good Samaritan Episcopal Church
Route 30 & Paoli Pike, Paoli, PA
General Sale: 9am Auction: 1pm

PUBLIC IS INVITED & WELCOME

ART IN THE GARDEN

10th Anniversary APLD Summer
Conference

August 4-7, Washington, DC
Omni Shoreham Hotel

Lecture and day long tour of exemplary residential gardens designed by Oehme, van Sweden Assoc. Inc. Exclusive horticultural tours of Dumbarton Oaks, Hillwood Museum Gardens, Tudor Place, and more. Tours and lectures by renowned designers including Rick Darke. Gallery exhibits and lectures by sculptors specializing in outdoor art.

For registration information contact:
Association of Professional Landscape
Designers

312-201-0101 Fax: 312-201-0214
email-info@apld.com
Web site: www.apld.com

Days of Wine and Rose Gardens

The Fascinating World of San Francisco
and the Vineyards of Napa and
Sonoma Valleys

Sponsored by the Morris Arboretum of the
University of Pennsylvania

October is the most beautiful month in San Francisco, and we'll be exploring this cosmopolitan city and the nearby wine country at this special time. Our eight-day visit will feature outstanding gardens, a private arboretum, a day in Sausalito, Mill Valley and Muir Woods, and a very special dinner at St. Joseph Phelps Vineyards.

First-class inns will provide elegant accommodations, and we will sample the wonderful local cuisine at selected restaurants.

DATES:

Monday, October 4th -
Monday, October 11, 1999

For more information, please call
Florence Genser, Tour Leader at
610-658-6343

Hardy Plant Society/Mid-Atlantic Group
Saturday, August 28, 1999
VENDOR PLANT SALE
FRAZER MENNONITE CHURCH
ROUTE 30, FRAZER, PA
10 AM-NOON HPS Members only
NOON-2PM Public welcome
Info: 215-483-2650 or
Email: open@philadelphia.libertynet.org
Unusual Perennials and Shrubs

GARDEN FURNITURE & ORNAMENTS

Hill Co. - Outdoor Furniture Specialists
An outstanding selection of outdoor furniture with distinctive designs in aluminum, wrought iron, teak, and all-weather wicker. Wind chimes, statuary and fountains galore!
8615 Germantown Ave.
Chestnut Hill (215) 247-7600

Elizabeth Schumacher's GARDEN ACCENTS

Thousands of antique and contemporary garden ornaments.
Come see. You'll be amazed!

Open Tues-Sat 10 to 5
or by appointment

Call (610) 825-5525 for information.
4 Union Hill Rd., W. Conshohocken, PA

GARDEN SHOPS

COME VISIT

BEECHTREE ANTIQUES

Garden Inspired "Gift Shop"

Antiques & New: Birdhouses, vases, statuary, etc. Historic 1818 Property with Perennial Garden. For Info. & Directions
Call (717) 687-6881

MEADOWBROOK FARM

For The Best Things In Gardening.

Choose from an ever-expanding variety of annuals, perennials, tropicals, blooming native and woody plants. You are sure to find something special. Our sales room is stocked with unique garden-related gifts, fountains, statuary and colorful combination baskets. Tours for horticultural groups offered April-October, call for details. Visit us soon and often and become excited about plants!

MEADOWBROOK FARM

1633 Washington Lane
Meadowbrook, PA 19046
Mon-Sat 10-5
(215) 887-5900

Michael Bowell's Flora Design Gallery
is now

CREATE A SCENE GALLERY

Treasures for the Home & Garden
Fine Crafts, Jewelry, Unique Gifts, ORCHIDS
Seasonal Annuals, Perennials and Container
Gardens

10% Discount To All PHS Members
with Membership Card

Monday - Saturday: 10:00 - 5:30
Sunday: 11:00 - 4:00

Kimberton Road in the Village of Kimberton
(just East of Kimberton Inn)

•Discover our Gallery

•Delight in our Whimsy and Design
Let Us Help You Create a Scene

Cryptomeria japonica 'Yoshino'
PHS Gold Medal Winner

Triple Oaks Nursery and Florist
2359 Delsea Drive-PO Box 385
Franklinville, NJ 08322
609-694-4272

30 minutes from Center City Philadelphia. Take Walt Whitman or Ben Franklin Bridge to Route 42 South, Take Route 55 South until Exit 43, Left off ramp, Right on Delsea Drive (Route 47 South)

GARDEN STRUCTURES

HANDCRAFTED IRON GARDEN STRUCTURES

Arbors, Trellises, & Gates
in the tradition of elegance,
beauty and permanence.

Full Color Catalog \$3

The Painted Garden, Inc.
304 Edge Hill Road
Glenside, PA 19038
(215) 884-7378

HERITAGE STONE & MARBLE

We are an installation and restoration company who emphasizes long lasting quality with outstanding craftsmanship.

FLAGSTONE, BRICK-patios and walkways,
COBBLESTONE-edging and paving,
STONE walls, RETAINING walls, MARBLE,
GRANITE-floors, walls, countertops.
(215) 393-8985 Upper Gwynedd, Pa.

GREENHOUSES

GREENHOUSE CONSTRUCTION Sales and Service

Janco, Lord & Burnham and more.
Call Robert J. LaRouche at
Glass Enclosures Unlimited
(610) 687-2444



LANDSCAPE DESIGN

LANDSCAPE MANAGEMENT SERVICES

- Design •Build •Restoration
- Tree Care Services

John R. Denick, II- PA Certified Horticulturist (610) 279-4992

RECOGNIZED EXCELLENCE IN DESIGN AND CONTACTING

Beautiful homes and gardens are the expression of imaginative and functional design concepts, not merely good intentions. Our award-winning designers and professional craftsmen, specialists in all phases of landscape construction and planting, collaborate closely with you during each phase of the design/build process. A leader in the successful design and management of large residential landscape projects in the Delaware Valley, Robert Montgomery Landscapes, Inc. assures that your property's fullest potential is realized.

"Blending Horticulture & Architecture To Enhance Your Lifestyle"

ROBERT MONTGOMERY LANDSCAPES, INC.

545 East Uwchlan Avenue
Chester Springs, PA 19425
(610) 594-1810

Are you seeking to develop an innovative and exciting garden or perhaps searching for a way to maintain an existing garden?

- Container Plantings •Butterfly Gardens
- Perennial Borders •Water Gardens
- Shrubs and trees •Native Species
- Annuals •Unusual Plants

Fine Garden Creations is a local garden design, installation and maintenance company with extensive horticultural experience in the Delaware Valley. Our trained and experienced professional staff have national and international experience. We are small enough to provide the personal touch and large enough to get the job done.

Fine Garden Creations
P.O. Box 445
Swarthmore, PA
19081-0445

Phone: 610 328-0985 Fax: 610 328-4850

LINDA CORSON LANDSCAPE DESIGN

- Consulting
- Plans
- Supervision

Registered Landscape Architect
Member ASLA 215-247-5619

David Brothers Landscape Services Bean Road Nursery

Architects, Builders and Nurserymen
Providing the Fine Art of Garden Construction and Landscape Restoration
(215) 247-2992 (610) 584-1550 (610) 525-3232

GARDEN DESIGN - Design and installation of specialty gardens including perennial borders, herb, kitchen and English cottage gardens. **CAROL MANICONE (215) 348-4830.**

AVANT GARDENS

Landscape design, maintenance and construction. Over twenty years of experience
Joseph Slane, Landscape Architect
Specializing in residential projects
For free consultation or free brochure
Call (215) 634-6332 or (610) 566-1579

A Garden is for All Seasons
Natural Landscapes with an appreciation for Native Plants.
Stonework Lighting
Perennial Woodland and Water Gardens
DESIGN RENOVATION CONSULTATION
ANDREW WELSH & Associates
Skiptack Village
610-584-5300

BRING HOME CREATIVITY, PRIVACY, AND SPIRITUALITY Warren D. Lewis

Quality Landscaping, Gardening & Decorating
Garden Consultations/Site Management
•Benefits •Fundraising •Parties
Last Minute Emergencies
Nursery By Appointment
16 Years Experience
•Center City •Suburbs •Shore Properties
610-688-7030 610-202-0536 (cell)

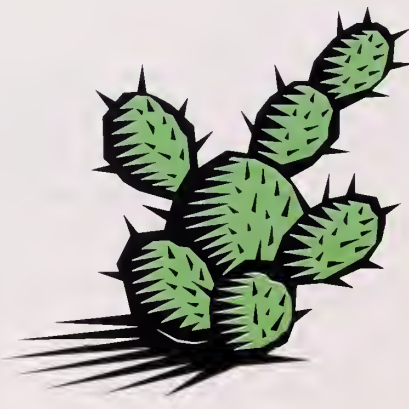
John E. Schneider, RLA Registered Landscape Architect

- Church Gardens
- Historic Properties
- Residential Landscapes
- Consultations

Blue Bell, PA Cape May, NJ
(215) 646-4479

FIORILLO BUILDERS

Design & Build
•Decks •Bridges •Arbors
•Flagstone •Stone Walls
•Doors •Windows
•Complete Restorations
(610) 584-8873 (215) 248-5040



LIGHTING

A CONSUMER GUIDE TO LOW VOLTAGE OUTDOOR LIGHTING

is available without charge by contacting
LANDSCAPE LIGHTING 800.569.9985
or visit our website www.sitelights.com

MAIL ORDER

OLD CITY COFFEE offers mail order to your door. You tried us at the 1999 Philadelphia Flower Show, now try us at home! We offer over 50 varieties of coffee, all freshly roasted at our Philadelphia location, plus teas and brewing accessories. **Call 1-800-497-1371** to place an order or request our free catalog.

Rose Flora™ controls Rose blackspot & mildew organically. Save 23% on Natural Rose Success kit for rose blackspot \$34.95 + 5.00 S&H

Better Flora

603 N. Kimball, Excelsior Springs, MO 64024
1-800-583-1939 or <http://www.better-flora.com>

UNUSUAL PLANTS

HYDRANGEAS over 50 species and cultivars. **Many** other rare & unusual trees, shrubs and vines. Sales east of the Rockies only. Catalog \$3. Wilkerson Mill Gardens, 9595-G Wilkerson Mill Road, Palmetto, GA 30268.
www.wilkersonmill.com

MULCH

Oak mulch, enriched topsoil, blackgold, mushroom soil, 100% Oak firewood, and mixed. Formerly Joe Juliano's
Top Quality Landscape Supplies

Keith Carroll Landscaping Inc.
PO Box 254
Glenside, PA 19038
215-659-6021

PINE NEEDLE MULCH FROM THE SOUTH SUPERIOR TO SHREDDED BARK

- Less work to apply
- More nutritious to plants
- Better weed control
- Longer lasting
- Competitively priced

CALL AND LEAVE ADDRESS FOR FREE SAMPLE
610-593-7333
WE SELL WHOLESALE AND RETAIL

NURSERIES

AFRICAN VIOLETS

Over 100 varieties. Catalog \$1.00.
Greenhouses open daily & Sunday afternoon.
TINARI GREENHOUSES, 2325 Valley Road,
Huntingdon Valley, PA 19006 (215) 947-0144



TEICH & McCOLGAN'S

Chalfont, PA

215-249-3735

Our Large Variety

150+HOSTAS, 400+DAYLILIES

Container or field grown

Await YOUR Selection

Orders filled as you wait or
pick up at your convenience

TREES: SEEDLINGS for Christmas trees, windbreaks, wildlife cover, reforestation. Wholesale prices. **FREE** catalog and planting guide. **FLICKINGERS' NURSERY**, Sagamore, PA 16250 1-800-368-7381

HOW TO ACHIEVE A GOLD MEDAL GARDEN

Start with high performance plants from Mostardi's Nursery. We feature an extensive selection of award winners from the PHS Gold Medal Award program, in addition to our inventory of exceptional quality plants & garden accessories, including:

- Foliage & Flowering Houseplants
- An in depth selection of Perennials, Annuals & Roses
- Trees, Shrubs, Aquatics & Grasses
- Garden Accents & Planting Supplies

MOSTARDI'S NURSERY

4033 West Chester Pike

Newtown Square, PA 19073

(610)356-8035

Visit our website: www.mostardi.com

We are open year round

RARE & UNUSUAL PLANTS

- Specimen plants • Pond plants • Bonsai
- Orchids • Hardy cacti • Tropicals
- Sculptured trees and shrubs • Perennials
- Unique Flower and Gift shop.

MUTSCHLERS' FLORIST & RARE PLANTS

1-800-242-9438

10 miles west of Pottstown, on Rte 422 at
Pineland Rd., Birdsboro, Pa.

•HOSTA•

Over 100 Varieties, Call for List.
**Michael's Country Nursery, 160
Tuckerton Rd. Medford, NJ (609) 983-6512**

PUBLICATIONS

THE LIVING WREATH

indoors or outdoors, a "little garden";
any zone, any season, award-winning book;
supplies, original developer

TEDDY COLBERT'S GARDEN

www.livingwreath.com (800) 833-3981

THE JOURNAL OF JAPANESE GARDENING

6 issues/year, \$35

Published by ROTH Tei-en

P.O. Box 159, Dept. H-3, Orefield, PA 18069

RARE & PREVIOUSLY OWNED BOOKS ON HORTICULTURE & BOTANICAL PRINTS

- Bought and Sold

Polly Goldstein

37 Lochwood Lane,

West Chester, PA 19380

(610) 436-9796

E-mail: GrannyPol@aol.com

Back Issues, Articles & the 25 Year Index of Green Scene Available

Send your favorite issue or article to a fellow
gardener or file it away for a future project.

- Back issues available for \$3.00 + 2.00
shipping (if available)

- Photocopies \$ 1.00 a page + 2.00
shipping/faxing

- The 25 Year *Green Scene* index, a
reference treasure spanning Sept.
1972 to July 1997, \$15 plus \$4.95.

Send all requests to

PHS - Attn. *Green Scene*,
100N. 20th Street, 5th floor,
Phila., PA 19103-1495.

In a rush? Call (215)988-8769 or fax (215) 988-8810

RESTAURANTS

GRACIE'S 21ST CENTURY CAFE

Fresh, Natural Gourmet Dining
with just a hint of decadence

Dinners Wed. - Sat.

MANATAWNY ROAD, PINE FORGE, PA 19548

Directions, reservations,

& an unforgettable evening: (610) 323-4004

RESTORATION

REED'S WOODS, INC.

QUALITY WORK AT A FAIR PRICE

Custom Builder

Restorations, Remodeling

Greenhouses

Springhouse Restorations

Decks, Carpentry & Landscape Structures

Call for Free Estimate

Jamie Reed

2125 Bodine Road

Malvern, PA 19355

(610) 827-9663

BUILDING RESTORATION

Complete service in all phases of restoration

Old homes, barns, spring houses

Cedar and tin roofs

Stucco removal/stone repointing

Interior painting, refinishing of floors

MARK BESTERMAN

(610) 582-9785

TREE SERVICE

BRIAN J. TEMME

TREE SERVICE

- Quality Tree Care

- Pruning, Trimming, and Removals
- Fertilization, Disease and Insect Control
- Cabling and Stump Removal

(215) 572-5665 or (215) 657-0555

TREE TRANSFERS, INC.

Large Tree Transplanting and Sales

Machine and Specialized Hand Digging

Dealers and Locators of Large Horticultural

Specimens

Mature Screening and Shade Trees

Assessing and Renovating Mature Collection

and Estate Gardens

Plant Material Purchased

(215) 635-2310

WATER GARDENING

Quality Koi Company, Inc.

322 N. Broad Street

Philadelphia, PA 19102-1015


(215) 988-9723

Philadelphia's newest and most innovative
pond store.

Everything for the koi and pond enthusiast.

Visit our store.

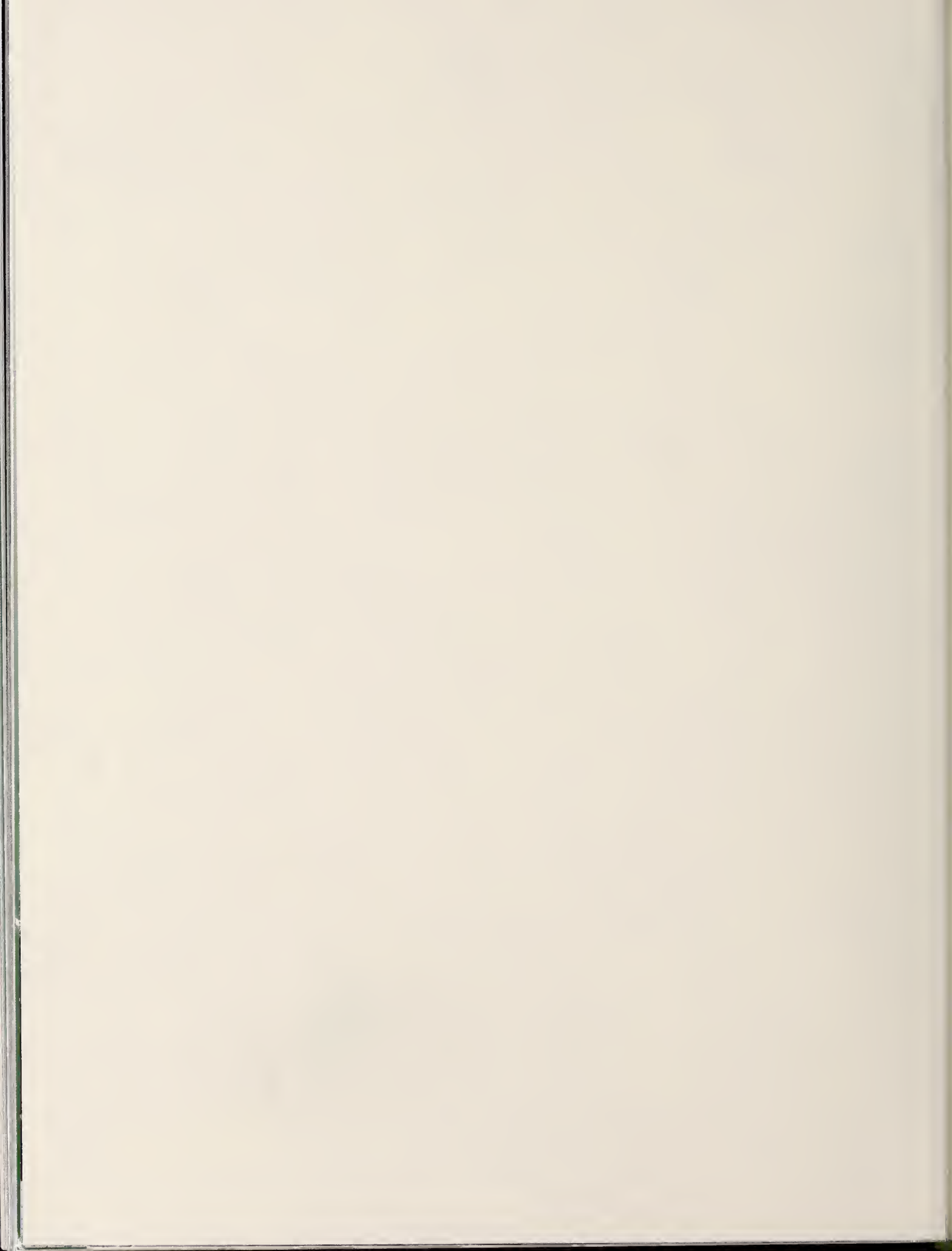


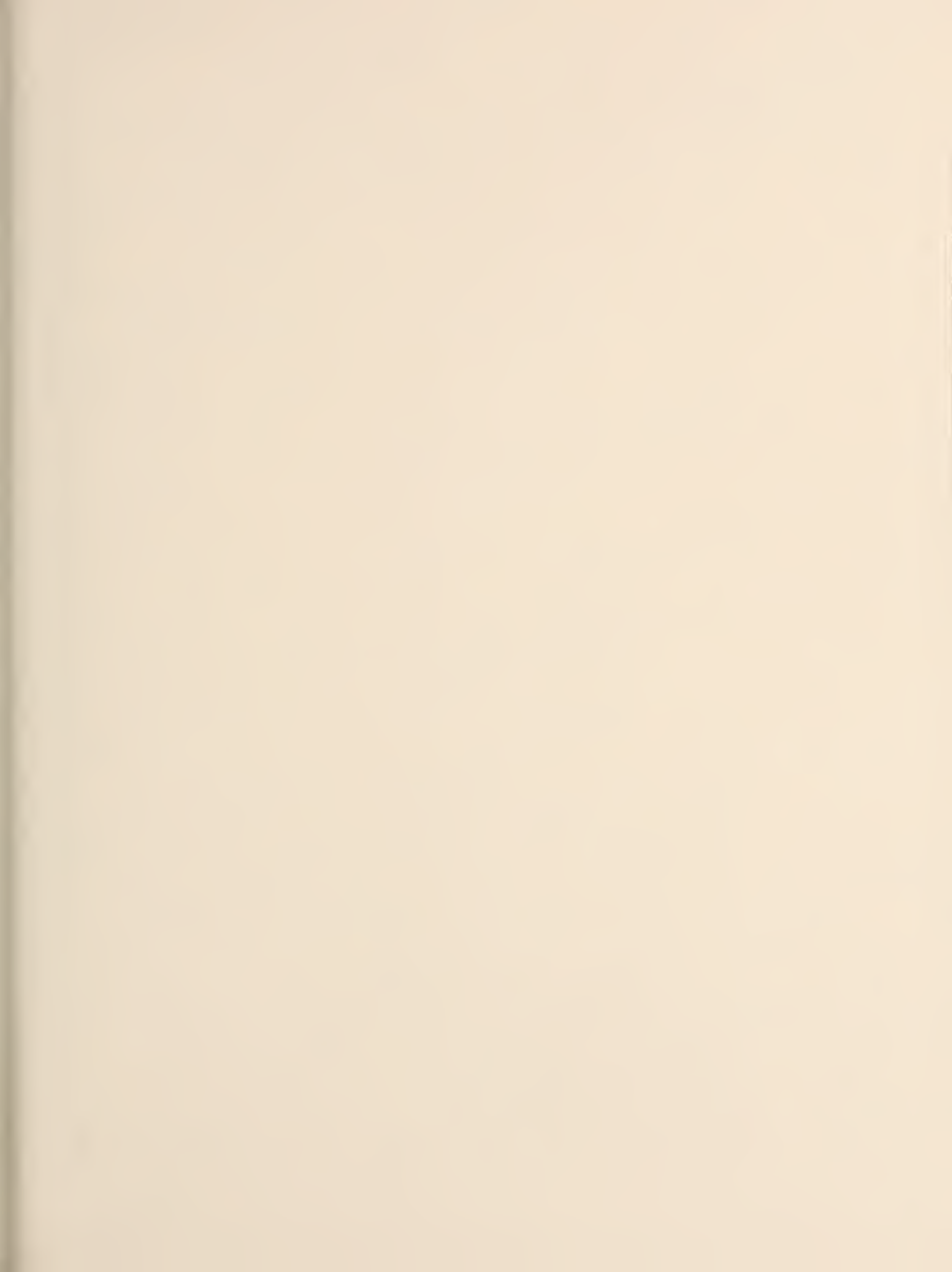


In a large concrete container on a low stone wall, Longwood gardener Scott Miller provides a stunning transition between the formal Flower Garden Walk and the more natural area of Peirce's Woods. In late October, this imposing pot was bursting with white spikes of the hardy, fragrant orchid, *Spiranthes odorata*, set off by *Cornus sericea* and the delicate ornamental grass, *Panicum virgatum*. This container provided a tempting invitation to explore the woods beyond. For more tips, see our story on a world of container styles on page 25.

photo by Mary Lou Wolfe

4429 MF 906
5-30-00 193990 XL





PENNSYLVANIA HORTICULTURAL SOCIETY



3 1827 00018577 6

